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ABSTRACT

Based on the philosophy, goals, and objectives of the Alberta (Canada) Education 1978 curriculum, this revised curriculum guide stresses the importance of students' active involvement in using language. The guide regroups the 1978 skills and concepts for junior high school into the following five language strands: speaking, listening, viewing, writing, and reading. Additionally, the guide emphasizes the writing process, increases the prominence of personal response to literature, and aligns terminology and grammar with the reading and writing processes. The first chapter describes the rationale, philosophy, goals, and general objectives of the language arts program grades 1 through 12, and then describes required and elective contents of the junior high program. Chapter 2 discusses the rationale behind the integration of the five language strands and outlines the process of each. Chapter 3 presents the methodology of teaching, including a discussion of the teacher's role, planning strategies, developmental patterns in adolescent students, class activities and assignments, motivational techniques, and grading. Chapter 4 discusses purposes, types and methods of student evaluation, providing methods for effectively evaluating each of the language strands as well as the program itself. Finally, chapter 5 reviews various learning resources including books for students, computer courseware, and documents for teachers of language arts. Appendixes include charts for planning, evaluating, and analyzing class activities and student assignments. (JG)

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Junior High School

CURRICULUM GUIDE

LANGUAGE ARTS

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PREFACE

This 1987 *Junior High Language Arts Curriculum Guide* is based on the philosophy, goals and objectives of the 1978 curriculum. It reaffirms the integrated nature of language learning and the strengths of an integrated approach to instruction. It continues to stress the importance of students' active involvement in using language. The revisions to the previous curriculum were made in order to

1. be consistent with the elementary and senior high school curricula by regrouping the skills and concepts into the five language strands - speaking, listening, viewing, writing, reading
2. emphasize the writing process in the Statement of Content and thereby increase articulation with the senior high school curriculum
3. make personal response to literature more prominent in the Statement of Content, and
4. refocus the emphasis on terminology and grammar so that their relationship to the reading and writing processes is more apparent.

Teachers will note that the Statement of Content now designates two components of the curriculum - required and elective. They will note, too, that the Statement of Content emphasizes that language learning is a process, and that students learn language and learn with language by actively using it.

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CHAPTER I

THE JUNIOR HIGH LANGUAGE ARTS PROGRAM

PROGRAM RATIONALE AND PHILOSOPHY FOR GRADES 1-12

Certain fundamental principles relating to the nature of language, to children's development and to language learning have provided the theoretical framework for the development of the language arts program. Commitment to the program by teachers must be based on knowledge of what those principles are and on an understanding of what they mean in guiding the language process in school. The following then, are the principles and resulting implications which provide the major thrusts for the language arts program.

A language arts program should emphasize lifelong applications of language arts skills.

- Development of language arts skills is integrally related to success in one's further education, career and social life.
- Discriminating enjoyment of literature, live theatre, public speaking, films and other mass media can lead to an enriched use of leisure time.

Language use reflects the interrelatedness of the processes of listening, speaking, reading, writing and viewing.

- A language arts program which provides for a balanced approach must be based on the integrative nature of all aspects of receptive and expressive language skills.
- Language instruction should involve students in activities which focus on the unique contribution of the language skills when used separately and together.
- Classroom activities should incorporate experiences which reflect meaningful uses of language and provide for relating skills and content.
- A balanced program promotes the affective and psychomotor development of students as well as the cognitive dimensions of growth.

Language is used to communicate understandings, ideas and feelings, to assist social and personal development and to mediate thought processes.

- Students need opportunities to gain competence in using language in a range of functions and in a variety of contexts.
- Students should use language to explore their own feelings and their relations with others.
- The school should help students extend their thinking skills and add meaning to their experiences.
- Language learning activities provided in the classroom should be organized for a balance which allows for a communication of understandings, ideas and feelings; social and personal development; and mediation of thought processes.

Language functions throughout the entire curriculum.

- The application of language skills is necessary for successful achievement in all subject areas.
- Teachers in all subjects must assume responsibility for appropriate application of communication skills as they relate to their particular areas.

In the early years, the child's thinking and language ability develop in his or her own dialect.

- Initial learning experiences fostered by the school must be based on the acceptance and use of the oral language that young children bring to school.
- The acquisition of receptive and productive control of school language (standard English) is preceded by the goal of facilitating initial learning in children's own dialects.

In the high school years, more emphasis should be placed on the recognition of quality and flexibility in the use of language.

- Students should become increasingly discriminating in their evaluation of communications in a variety of modes.
- Students should communicate with increasing maturity, logic and clarity.

Language variation is an integral part of language use.

- Teachers must accept and respect the unique language of each student and provide for language growth in a classroom environment characterized by mutual respect, acceptance and trust.
- The role of the school includes helping students to recognize, appreciate and respect language differences.
- The acquisition of standard dialect should occur within a framework which provides opportunities for students to hear and practise appropriate language forms in a variety of language situations.

Experience and language are closely interwoven in all learning situations. On the one hand, experiences expand students' language by providing them with new meanings and by modifying and enlarging previously acquired ones. On the other hand, as students gain in their ability to understand and use language, they can enter into, comprehend and react to a variety of experiences.

- Students must be given opportunities to enlarge their experiences, including direct experiences and those obtained vicariously through listening, reading and viewing.
- Students must be given help in finding and using language to clarify and organize their thinking and feeling about their experiences.
- As students develop concepts and understandings there should be a continuous building from concrete experiences and discovery toward more abstract study and learning.

Language expansion occurs primarily through active involvement in language situations.

- School experiences must maintain the link between the learner and what is to be learned through activities which encourage student participation.
- Students should be given opportunities to participate in experiences which require use of language in increasingly differentiated contexts.

Through talk the students learn to organize their environment, interpret their experiences and communicate with others. As they mature they continue to use talk for these purposes as well as to check their understandings against those of others and to build up an objective view of reality.

- At all levels of schooling classes should be organized so that there are opportunities for teachers and students to interact through the medium of talk.
- The recognition of talk as a significant vehicle for learning must consider the processes involved in understanding meaning conveyed by others as well as the student's own expression of meaning.

- Experiences are enriched when they are shared through conversation and discussion.

Through writing the student can learn to clarify thought, emotion and experience, and to share ideas, emotions and experiences with others.

- Writing affords an opportunity for careful organization of one's picture of reality.
- Through writing students can be encouraged to develop the precision, clarity and imagination demanded for effective communication.
- Through writing students can become sensitive to different purposes and audiences in communication.

Various mass media have their own characteristic ways of presenting ideas.

- To discern the nature and value of ideas presented through mass media requires a knowledge of the language proper to a particular medium.
- The school must help students develop a mass media literacy through an intelligent exploration of how ideas are conveyed and through discriminative reaction and personal use of media.

Literature is an integral part of language learning.

- Students should have many opportunities to experience and respond to literature at all stages of their development.
- Access to a wide variety of literary material is essential to a balanced comprehensive literature program.

GOALS OF LANGUAGE ARTS FOR GRADES 1-12

Language is a social behaviour. Therefore, the language arts program should provide opportunities for students to experience language in functional, artistic and pleasureful situations with the aim:

- to develop an awareness of and interest in how language works;
- to develop an understanding and appreciation of a wide range of language use;
- to develop flexibility in using language for a variety of purposes.

GENERAL LANGUAGE ARTS OBJECTIVES FOR GRADES 1-12

The program objectives of the language arts for Grades 1-12 arise out of the Goals of Basic Education and the goals for the language arts program for Grades 1-12. Although the objectives are applicable at all levels, the emphases may vary from level to level or from grade to grade. Through developing skills in listening, speaking, reading, viewing, writing and other related language abilities the program should assist students to grow in their knowledge of language, to appreciate its value in their lives and to use it well. Accordingly, the program should provide opportunities for students to develop their understanding and apply their knowledge in the following dimensions of language:

- Production and reception of sounds and printed words

  This objective refers to the ability of students to hear and produce the sounds in words and to recognize and write words. It represents the phonics component of the objectives. Together with the next objective, it suggests that relationships between sounds and printed sentences are made in the context of the full meaning of individual sentences and larger pieces of writing. These two objectives underscore the need for developing in students a "sense" or a "feeling" for what sentences and stories are.

- Relationships between the flow of words in speech and the arrangement of words on the printed page

  This objective deals with the development by students of an ability to recognize that lines of print are given meaning by the reader or the listener as well as that pitch, pause and juncture in speech are related to the ways words are arranged and punctuated in print. In addition, there is an important implication here that writing and reading are skills to be dealt with together - to be integrated.

- Use of language to talk about language

  This objective is concerned with the introduction and extension of a useful vocabulary that will enable students to discuss their own writing and the writing of others. In elementary grades, for example, words like "sentence", "period", and "capital letter" are useful. In secondary grades, terms such as "subject", "agreement", "image", "symbol" and "metaphor" are appropriate. The emphasis here is on the immediate and continuing usefulness of such terms in classroom discussions of language.

- Order and form of words as signals to meaning

  This objective refers to the study of syntax and emphasizes the importance of the English language cueing system in learning to write and read. It points out that the positions of words in sentences signal meaning. For example, the word "the" is always followed by a noun. Our usual sentence arrangement is "subject--verb--object". Word endings such as "-ly", "-ing" or "-ed" are, in the context of sentences, cues to meaning.

- Relationship between diversity and subtlety of word meanings and the total meaning of a communication

  This objective deals with semantics, the relationship between meaning and word choice. Activities that promote vocabulary development are appropriate. Word banks, displays of words about the classroom, the development of individual dictionaries, and the use of dictionaries and thesauri are important.

- Relationship between the manner in which ideas are organized and presented and the total meaning of a communication

  This objective refers to style, whether in speech or in written prose and poetry. Literary presentations suit some kinds of ideas; exposition or narration suit others. Some ideas are presented through a combination of these forms. Thus, this objective is concerned with the full, interrelated meaning of the information carried and the feeling expressed in a communication. Meaning and feeling are affected by the style and the organization of the presentation.

- Extension and enrichment of meaning through nonverbal communication

  This objective is concerned with nonverbal communication as it contributes to the meaning of English language utterances. Hence, it includes facial and body movements that accompany speech, as well as pictures, and music or other sounds that accompany and extend the meaning of both spoken and written expression.

- Language variation according to audience, purpose, situation, culture and society

  This objective refers to the ways in which communication acts relate to the circumstances in which they are used. It implies that writers, readers, listeners and speakers generate and interpret communication acts on the basis of their own experiences. It suggests also that writers and speakers need audiences, purpose and situations that are clearly defined when, in classroom exercises, they are asked to speak or write. The previous three objectives emphasize the crucial importance of knowing how and when to use language appropriately (rather than "correctly"), and suggest that severe social penalties may result from being unable to do so.

- Immediate language variation in sensitive response to audience reaction

This objective builds on the previous four objectives and underscores the importance of the ability to adjust communication acts in accordance with the reactions of audiences. Thus, students should develop the ability to change the form or tone of a message they are attempting to communicate if audience reaction signals that it is beneficial to their purpose to do so.

- Language is a dynamic system which records, reflects and affects culture

This objective emphasizes a number of linguistic factors, among which are these: (1) sensitivity to language change; (2) acknowledgement of the importance of literature to a culture; (3) sensitivity to the ways in which various cultures affect change in the English language; and (4) acknowledgement that the English language and its structures strongly affect and maintain our culture.

- Use of language to explore the environment and ideas of others, to develop new concepts to evaluate what is discovered

This objective refers to the use of language to find out about the world and those who live in it. As in the other objectives, discussion, reading, writing, viewing and listening are all involved in language as it operates as our basic vehicle for thought. This has relevance to the concept of thought levels and argues that attention be paid to inferential, appreciative and applicational levels of thought and comprehension.

- Role of language in increasing understanding of self and others

This objective emphasizes the roles of literature, writing and discussion, as ways for understanding others and ourselves. It is particularly important to the fulfilment of this objective that writing and discussion be looked upon as ways of organizing and explaining our own thoughts and feelings to ourselves. This objective suggests that various grouping procedures be used to facilitate discussion.

- Use of language to stir imagination, deepen understanding, arouse emotion and give pleasure

- Relationship of language to other forms of artistic expression

These objectives emphasize the appreciation of artistic, carefully presented written and spoken communication, and suggest the study of figurative language and the use of multisensory approaches. These objectives recognize the importance of relating form and feeling in all artistic expression. These two objectives stress, as well, the ways in which various artistic forms of expression seek to deal with feelings and values and, in general, with what it is to be a human being.

LANGUAGE ARTS IN THE JUNIOR HIGH SCHOOL

The junior high curriculum, in its Statement of Content, recognizes that adolescents learn best by being actively involved in a variety of purposeful and meaningful activities. The curriculum advocates using language rather than learning about it. This is done through small group activities, exploratory talk, and the process approach to writing which provides an audience to respond to the purposes and intentions of the writer. It stresses that meaning in language is a personal reconstruction by the reader, listener, and viewer based upon past learnings. This is accomplished through prereading and prewriting activities, personal response to literature, peer editing, dramatic presentations, and thematic study units. It is done, too, through talking and writing experiences during which students express their own meanings and share them with others, in social groups. Teachers are expected to respond to the students' intentions and purposes in all areas of language use. The curriculum also stresses the interrelationhip between language and thought through its focus on exploratory talk, the writing process and personal response to literature.

As students become more aware of themselves as language users and learners, they will begin to use language to talk about language and reflect upon their own learning. This major step toward independent abstract thought begins, for some students, near the end of the junior high school years. In this environment other support systems may be reduced but never abandoned. Junior high school students need assistance with linking past learnings to new experiences; they need interactions with adults and peers, and a caring environment in which learning is valued and treasured. These support systems are especially needed when new concepts and skills are being learned and when students are encountering difficulty.

Knowledge about adolescent developmental patterns will lead to appropriate sequencing of instruction and effective teaching strategies. These usual developmental patterns cannot be taken to mean that all students of a given age or grade must be at the same stage in their development. There is always a mix and we need to understand the proportions in the mix. The concepts and skills outlined in the Statement of Content are meant to be adjusted and supported to fit the individual differences of students in the junior high school years.

REQUIRED/ELECTIVE COMPONENTS

One way to accommodate individual differences is to adjust the content of the curriculum. The Statement of Content outlines the required and elective components of the junior high school language arts curriculum. It is required, for example, that all students express their personal response to a literary work through a variety of modes. In addition, each language arts course must include an *elective component which will further allow teachers to adapt the curriculum to accommodate student needs for enrichment and additional assistance. The teacher has the flexibility to decide which modes will be used with which students (discussion, writing in various formats, drawing or painting, dramatizing, oral interpretation). It is expected that teachers will choose the most appropriate methods of accommodating the diverse needs and capabilities of particular students or groups of students, basing their choices on such factors as students' interests, abilities, attitudes and preferred learning styles.

*In the Statement of Content the elective components appear in italics.

GRADE 7 TRANSITION YEAR

The elective component of the curriculum is especially important in the Grade 7 transition year. During Grade 7, the curriculum will be adapted to provide continuity with the elementary years and to allow students the opportunity to consolidate their language skills.

Some Grade 7 students will require special assistance to make the transition. They may need a more supportive environment, more time spent on prereading and prewriting, and increased interaction with adults and peers to judge the effectiveness of their language in achieving their purposes. They may need extra time spent on building background knowledge before new concepts can be introduced. They may need assistance in relating what they already know to what they are learning. During this time of increased anxiety for students entering junior high school, a supportive environment and purposeful, meaningful activities are of utmost importance. The more able students will require extra challenges.

It is important that teachers observe and monitor their students' interests and abilities through formal and informal diagnostic observations so that they can offer instruction that capitalizes on students' strengths and on what students are ready to learn. It is important that instruction builds on what students can do rather than upon what they cannot do yet. Student competencies, not deficiencies, should be emphasized.

The skills and concepts in the Statement of Content are organized into the various language arts strands - speaking, listening, viewing, writing and reading. This is done merely for the convenience of explaining the curriculum. This format does not reflect how students learn nor how they should be taught. The oral strands (speaking and listening) normally develop before the literate strands (reading and writing) but all strands have a common base in language and are interrelated. It is expected that the teacher will teach them in an integrated fashion so that the interrelationships between and among these skills will be understood and applied by the students.

Each page of the Statement of Content is arranged in columns.

Column 1: Lists the concepts as organizational headings for the teacher. However, it is anticipated that students may acquire an understanding of these concepts as they develop proficiency in language use throughout their junior high experience.

Column 2: Lists the skills to be developed in Grade 7.

Column 3: Lists the skills to be developed in Grade 8. It is expected that the level of skill development will expand or extend ability that has been developed in the previous grade.

Column 4: Lists the skills to be developed in Grade 9. It is expected that the level of skill development will expand or extend ability that has been developed in the previous grades.

In cases where the skills have been extended across three columns, it is expected that teachers will help students to increase in language proficiency from grade to grade even though varying levels of proficiency have not been specified.

It is not intended that teachers start at the beginning of the Statement of Content and teach all skills in the order in which they are presented. Rather, the skills may be grouped in various ways to support the approach adopted by the teacher.

The curriculum recognizes that modern technology provides tools for learning, such as the computer that can serve and enhance the program. It is not the role of the language arts curriculum to provide a course in computer usage. However, the curriculum advocates the use of computers in the language arts classroom, in practical, purposeful language-learning situations to foster more effective language use.

Literacy is one key to effective citizenship. The language arts curriculum makes an essential contribution to the development of responsible citizens. The ability to speak, read, write, listen and view effectively contributes to the development of citizens who are sensitive to and respect the views of others. The study of literature can extend students' experience. Through such activities as discussing in small groups, participating in dramatic enactments, viewing and responding to film, reading and writing, students have the opportunity to develop into well informed, clear thinking and caring human beings.

JUNIOR HIGH LANGUAGE ARTS STATEMENT OF CONTENT

(Note: Skills that extend across grade levels reflect the continuous process of language development.)

<table>
<tr><th>CONCEPTS</th><th>SKILLS (7)</th><th>SKILLS (8)</th><th>SKILLS (9)</th></tr>
<tr><td>SPEAKING</td><td>The students should be able to:</td><td>The students should be able to:</td><td>The students should be able to:</td></tr>
<tr><td rowspan="8">1. EXPLORATORY TALK HAS AN IMPORTANT FUNCTION IN THE PROCESS OF LEARNING.</td><td colspan="3">– clarify their own thinking by expressing their thoughts orally; to share their ideas and to accommodate those of others</td></tr>
<tr><td colspan="3">– extend, through talk, their understanding of ideas (work from familiar ideas to acquire new ones) ....</td></tr>
<tr><td></td><td></td><td>– <i>ask questions, set up and test hypotheses, test alternative explanations</i></td></tr>
<tr><td colspan="3">– use talk to prepare for reading and in personal and critical response to literature ....</td></tr>
<tr><td colspan="3">– speculate on personal and vicarious experiences through talk ....</td></tr>
<tr><td colspan="3">– generate and explore ideas, organize information for writing and revise and edit their material through exploratory talk</td></tr>
<tr><td colspan="3">– discuss increasingly abstract and complex issues ....</td></tr>
<tr><td colspan="3"></td></tr>
<tr><td rowspan="5">2. EFFECTIVE COMMUNICATION IN SMALL GROUP DISCUSSION IS AN ESSENTIAL PART OF LEARNING AND LANGUAGE DEVELOPMENT.</td><td>– recognize obvious factors which impair group discussions <i>such as straying off topic, interruptions, one person dominating the discussion</i></td><td>– develop increasing proficiency in dealing with factors which impair group discussion as the discussion proceeds</td><td>– recognize and deal with subtle factors which impair group discussion, <i>such as knowing when someone feels left out or is not engaged in the task</i>, as the discussion proceeds</td></tr>
<tr><td colspan="3">– recognize the various functions of group members, <i>such as leader and recorder</i>, and become increasingly proficient at each function</td></tr>
<tr><td colspan="3">– observe the courtesies of group discussion <i>such as speaking in turn and using appropriate tone</i> ....</td></tr>
<tr><td colspan="3">– contribute positively to small group discussion by advancing the ideas and thinking of the group ....</td></tr>
<tr><td colspan="3">– demonstrate increasing competence with group processes, <i>such as staying on topic, extending the ideas of others, paraphrasing, and working toward a consensus or a decision</i></td></tr>
</table>

CONCEPTS	SKILLS (7)	SKILLS (8)	SKILLS (9)
	The students should be able to:	The students should be able to:	The students should be able to:
2. (continued)	- demonstrate increasing proficiency in shaping and organizing ideas in order to share *such things as group conclusions, news, ideas or dialogue* with a larger audience		
	- assess their own contributions to the group process	- evaluate contributions to the group process, *such as member effectiveness, quality of contribution and ability to reach consensus;* and make suggestions for increasing the effectiveness of the group's communications *such as learning how to disagree, how to introduce a new idea, how to extend someone else's idea*	
3. CONVERSATION CALLS FOR APPROPRIATE LANGUAGE, TONE AND NON-VERBAL BEHAVIOUR TO SUIT THE AUDIENCE, OCCASION OR PURPOSE.	- demonstrate increasing facility and flexibility in conversing in a variety of social contexts, to express their thoughts and feelings, explore ideas and seek information		
	- converse with peers and adults on familiar and/or instructional subjects in a variety of settings including informal, small group, whole class discussions		- develop increased facility in communicating with peers and adults in more formal situations *such as school tours, interviews, panel discussions*
	- recognize and understand that their language changes continually as they have new ideas and purposes for communication, *such as new words in the language resulting from computer technology and slang expressions*		
4. THE ABILITY TO SPEAK EASILY AND EFFECTIVELY WHEN PRESENTING IS AN ESSENTIAL COMMUNICATION SKILL.	- increase their confidence in speaking on familiar topics, extemporaneously, in prepared oral readings of appropriate poetry and prose selections, and in giving prepared talks from notes or memory		
	- demonstrate increased confidence when sharing an oral interpretation of a literature selection with a partner for enjoyment	- demonstrate increased confidence when presenting an oral interpretation of a literature selection to a classroom group for enjoyment	- demonstrate increased ability to interpret a literature selection when presenting orally to larger audiences for enjoyment
	- express thoughts clearly when presenting orally to an increasing variety of audiences *such as their own class, another class, parent groups or teaching staff* for a variety of purposes *such as to entertain, to explain or to persuade*, and in a variety of forms *such as impromptu speech, oral interpretation of a poem, choral reading, readers' theatre or debate*		
	- use appropriate vocabulary, voice production factors *such as volume, tempo and pitch*, and non-verbal factors *such as gestures and eye contact* to communicate meaning and mood effectively		

CONCEPTS	SKILLS (7)	SKILLS (8)	SKILLS (9)
	The students should be able to:	The students should be able to:	The students should be able to:
4. (continued)	– develop competence in speaking to classroom groups to convey thoughts, feelings and information	– develop competence in speaking to classroom groups to convey and explain their thoughts, feelings and ideas	– develop increasing competence in speaking to classroom groups to explain their thoughts, feelings and ideas, to convey information and to persuade
LISTENING			
5. LISTENING IS AN ACTIVE PROCESS THAT INVOLVES CONSTRUCTING MEANING.	– understand that the construction of meaning is a personal process affected by prior experience and knowledge, present feelings and attitudes, and expectations related to the speaker and the anticipated message – understand that listeners attend to and give meaning to aural stimuli including words, vocal cues such as inflections, and non-linguistic sounds – understand that visual stimuli are frequently present in listening situations, such as when viewing a film or watching a speaker, and provide important cues to meaning – understand that attentive listening requires selecting from among competing stimuli and focusing on the selected stimulus – use and develop strategies for attending to and getting meaning from the message in listening situations – predict meaning based on factors such as knowledge of the speaker, the subject, and discernable organizational patterns used by the speaker – respond appropriately to the speaker and the message – recall, clarify, organize and consolidate meaning for themselves and, where appropriate, share response with others in speech, writing, or other media		
6. EFFECTIVE LISTENING INVOLVES CONSIDERATION OF THE CONTEXT OF THE LISTENING SITUATION.	– understand that differences exist in speech styles depending on whether the language used is spontaneous (conversations, small group discussion situations, etc.) or written language read aloud (stories, poems, readers' theatre, etc.) – recognize that appropriate variation in language use depends on situation, purpose and audience		

CONCEPTS	SKILLS (7)	SKILLS (8)	SKILLS (9)
	The students should be able to:	The students should be able to:	The students should be able to:
6. (continued)	- understand that verbal (word choice, tone of voice, loudness, etc.) and non-verbal cues (eye contact, facial expression, gestures, etc.) provide information regarding the relationships between speak-ers in both informal and formal language situations	- interpret verbal and non-verbal cues to understand the relationship between or among speakers, or between speaker and audience	
			- *interpret verbal and non-verbal cues to judge critically the nuances of a language situation*
	- understand that verbal and non-verbal factors, *such as language choice, pronunciation, vocal inflection, voice quality, gestures, eye contact, environmental sounds, coherence in the message, dress and personal appearance, and feedback*, may act as either barriers or facilitators to listening comprehension		
	- understand that listeners play different roles depending on the nature of the situation, functioning both informally (in casual conversations and many individual appreciative listening situations) and more formally (in small task-oriented groups and public audiences)	- recognize the appropriateness of different roles, depending on the nature of a listening situation	
	- attend to the influence of the electronic media in everyday life and be sensitive to the effects the media can have on the listener		
7. APPROPRIATE LISTENING STRATEGIES ARE ESSENTIAL TO EFFECTIVE LISTENING.	- establish a purpose for the listening situation		
	- understand that listeners have responsibilities *such as setting aside biases, concentrating on the messages, overcoming emotional barriers, screening out irrelevant information, and attempting to understand another's point of view*		
	- develop strategies for increasing attention span		
	- develop awareness of accents and dialects in order to become more sensitive and understanding in reacting to the speech of others		

<table>
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<tr><td></td><td>The students should be able to:</td><td>The students should be able to:</td><td>The students should be able to:</td></tr>
<tr><td>7. (continued)</td><td colspan="3">– increase listening vocabulary through exposure to a wide variety of listening experiences, in more challenging and complex situations</td></tr>
<tr><td></td><td colspan="3">– use cues <i>such as title, repetition, summary statement, and changes in rate, volume, body movement</i> to identify ideas which the speaker is stressing</td></tr>
<tr><td></td><td colspan="2">– understand key concepts of the message . . . .</td><td>– recognize general organizational patterns and transitional devices which indicate main idea, and those which indicate detail</td></tr>
<tr><td></td><td colspan="3">– become more adept at determining meaning from context clues in the verbal message . . . .</td></tr>
<tr><td></td><td colspan="3">– identify main idea of the message as a whole . . . .</td></tr>
<tr><td></td><td colspan="3">– remember information presented through the use of appropriate devices <i>such as mnemonics, webbing, structured overviews, mental reviewing, notetaking and paraphrasing</i></td></tr>
<tr><td></td><td colspan="3">– recognize the relationship between the verbal message of a speaker, and the vocal cues (pitch, volume, rate, tone, etc.) and non-verbal behaviours (distance, body position, facial expressions, gestures, etc.) provided by the speaker to determine if these cues and behaviours reinforce or contradict the verbal message</td></tr>
<tr><td></td><td></td><td></td><td>– <i>make justifiable inferences</i></td></tr>
<tr><td></td><td colspan="3">– distinguish between fact and opinion . . . .</td></tr>
<tr><td></td><td colspan="2">– recognize that words can have different meanings in different contexts</td><td>– recognize how words can be used to mislead and hide meaning</td></tr>
<tr><td></td><td></td><td></td><td>– analyze arguments in terms of validity of stated position, reliability of evidence, and conclusions reached</td></tr>
<tr><td></td><td></td><td>– understand that emotional appeals <i>such as need for friends, adventure, independence, personal enjoyment,</i> are used as persuasive devices</td><td>– understand that emotional appeals <i>such as need for friends, adventure, independence, personal enjoyment,</i> are used as persuasive devices, and recognize their effects on the listener and the credibility of the</td></tr>
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<tr><td></td><td>The students should be able to:</td><td>The students should be able to:</td><td>The students should be able to:</td></tr>
<tr><td rowspan="7">8. INCREASED COMPREHENSION AND APPRECIATION CAN RESULT FROM RESPONDING TO THE LISTENING SITUATION.</td><td colspan="3">- express and share with increasing sensitivity, thoughtfulness, fluency and self-reliance, their personal understanding of the message; their associations of the message with their own experiences; and their beliefs, attitudes, and feelings related to the message</td></tr>
<tr><td colspan="3">- express personal response to an oral message <i>in writing, speaking, drawing, dramatizing or other modes of expression</i></td></tr>
<tr><td colspan="3">- compare personal understanding of the message with that of others</td></tr>
<tr><td colspan="3">- obtain additional information or clarification of points by asking relevant questions</td></tr>
<tr><td colspan="3">- evaluate received ideas, on the basis of given criteria</td></tr>
<tr><td colspan="3">- appreciate the spoken messages of others and identify with the experiences of others</td></tr>
<tr><td></td><td></td><td>- appreciate a speaker's style or characteristic ways of using language such as word choice or syntax to achieve a desired effect</td></tr>
<tr><td rowspan="7">9. LISTENING FOR PLEASURE INVOLVES SENSITIVITY TO AND APPRECIATION OF WHAT IS HEARD.</td><td colspan="3">- experience and appreciate the pleasure that can come from listening to language in its various forms, <i>such as conversation, songs, speeches, poetry, plays, stories</i></td></tr>
<tr><td colspan="3">- take pleasure in the power and beauty of well chosen words, and in the rhythm and flow of language in its various forms</td></tr>
<tr><td colspan="3">- understand that appreciative listening involves obtaining sensory impressions, stimulation, or enjoyment through listening to the experiences and works of others; interpreting non-verbal, spoken or musical language, and relating that language to past experience</td></tr>
<tr><td colspan="3">- understand that careful, sensitive listening to a variety of literary forms and language patterns can increase proficiency in reading and writing, and help develop appreciation of our literary heritage</td></tr>
<tr><td colspan="3">- appreciate and be tolerant of the many dialects and accents with which our language can be spoken</td></tr>
<tr><td colspan="3">- develop ability to understand and appreciate one's own response</td></tr>
<tr><td colspan="3">- develop willingness to listen appreciatively to new types of presentations in new situations</td></tr>
</table>

CONCEPTS	SKILLS (7)	SKILLS (8)	SKILLS (9)
VIEWING	The students should be able to:	The students should be able to:	The students should be able to:
10. EFFECTIVE VIEWING DEPENDS UPON THE ACTIVE INVOLVEMENT OF THE VIEWER.	– recognize and discuss the importance of visual media in their personal lives for extending experience, imparting information and providing enjoyment		
	– apply background knowledge and experiences in order to comprehend and respond to visual messages	– apply background knowledge and experiences to comprehend, respond to and interpret visual messages	– apply background knowledge and experiences to comprehend, respond to, interpret and evaluate visual messages
	– understand, discuss, evaluate and appreciate ideas received visually from an increasingly wide variety of materials *such as photographs, art, television, film, drama*		
	– identify and understand the purposes, message and intended audience of visual communications		– identify, understand and critically evaluate the relationship among purpose, message and intended audience of visual communications *such as pictures and television commercials*
11. VISUAL COMMUNICATIONS POSSESS DISTINCTIVE ELEMENTS AND STRUCTURES WHICH MAY AFFECT MEANING.	– understand that individual elements in the visual message (facial expressions, status symbols, colours, etc.) strongly affect the message	– assess the quality of contribution of individual elements in the visual communication	– assess the quality of contribution of the combined elements to the visual communication
	– understand that the structure of the visual message (composition, angle, sequence, etc.) strongly affects the visual message	– understand the contribution of the structure of the visual message to the total meaning of the visual message	– evaluate the contribution of the structure of the visual message to the total meaning of the visual message
	– develop, organize and present a variety of visual messages, using media *such as photographs, collage, film, slides, videotape, illustrated texts, comics and cartoons, dramatizations, models, diorama*		
12. VISUAL COMMUNICATION IS SIMILAR IN MANY WAYS TO FORMS OF ORAL AND WRITTEN COMMUNICATION.	– understand that visual presentations are ways of receiving communication and can serve as catalysts for other language arts activities such as speaking, writing and reading		
	– develop increasing ability to compare and contrast verbal and visual forms of expressed thought *such as stories, dramas, novels, poetry, films, cartoons and advertising*		

CONCEPTS	SKILLS (7)	SKILLS (8)	SKILLS (9)
	The students should be able to:	The students should be able to:	The students should be able to:
12. (continued)	- create, with increasing competence, a visual message from a verbal message, *such as making a slide presentation of a poem, creating an advertisement or a book jacket for a novel, creating a video production of a short story, storyboarding episodes of a story, or building a model*		
13. THE VIEWER MUST EVALUATE THE APPARENT REALITY CREATED IN MEDIA PRODUCTS.	- recognize the difference between fact and fantasy in media portrayal of everyday life	- recognize, interpret and evaluate the effects on the viewer of idealization and distortion in media productions - understand that manipulative devices *such as colour, lighting, perspective* are used to influence the viewer	- recognize, interpret and evaluate idealization in advertising and understand how it strongly affects the visual message - understand that manipulative devices are used to persuade the viewer, especially in advertising
	- attend to the influence of the media in everyday life and to how the media affects them in their views, attitudes and actions toward others (role, sex, or age stereotypes, generalizations based on racial, ethnic, or religious origins, etc.)		
14. CRITICAL VIEWING IS AN IMPORTANT LIFE SKILL.	- develop an increasing ability to observe subtle aspects of the visual message which enhance its impact . .		
		- discuss emotions, facts and opinions, and techniques used to express them visually	- discuss propaganda and advertising techniques expressed visually - appreciate the effects of editing, such as biasing content and enhancing mood *or theme*
	- interpret and evaluate, with increasing competence, their own and other visual messages		
	- *understand that, where appropriate, literary terms referring to setting, plot and character development can be used to discuss and interpret video productions and film*		

CONCEPTS	SKILLS (7)	SKILLS (8)	SKILLS (9)
WRITING	The students should be able to:	The students should be able to:	The students should be able to:
15. IN THE WRITING PROCESS, APPROPRIATE PREWRITING STRATEGIES CAN ASSIST A WRITER TO DISCOVER AND EXPRESS IDEAS.	– generate ideas for writing through a variety of techniques such as *brainstorming, group and class discussions, exploratory writing, relating personal experiences, incidental reading, viewing films*		
	– recognize that authentic writing comes out of the student's experiences and is expressed in the author's own voice		
	– identify a topic with a view to selecting ideas appropriate for their writing	– identify and give focus to a topic with a view to selecting ideas appropriate for their writing	– identify and give focus to a topic with a view to selecting ideas appropriate for their writing, and select a suitable tone
	– develop the ability to adopt a particular role, audience, format, topic and purpose when writing	– develop the ability to choose an appropriate role, audience, format, topic and purpose when writing	– demonstrate an increasing ability to choose an appropriate role, audience, format, topic and purpose when writing
	– recognize when ideas need to be added, expanded or extended		
16. APPROPRIATE ORGANIZATION AND DEVELOPMENT OF IDEAS ARE ESSENTIAL QUALITIES OF EFFECTIVE WRITING.	– use appropriate techniques such as jottings, point form notes, webbing, to organize their thoughts before beginning a first draft		
	– demonstrate facility in adopting forms suitable for their role, audience, format, topic and purpose	– demonstrate increasing facility in choosing forms suitable for their role, audience, format, topic and purpose	
	– demonstrate an ability to organize for familiar audiences *such as friends, parents, teachers*	– demonstrate an ability to organize for less familiar audiences *such as the media, the community, other students*	– demonstrate an ability to organize for more impersonal, distant or specialized audiences *such as businesses, elementary students, government agencies*
	– use appropriate techniques for the beginning or introduction to their writing, such as *writing a topic sentence or opening paragraph, taking a point of view in relation to the topic*		
	– demonstrate increasing skill in including relevant ideas in the development of their writing		
	– understand that ideas are more effectively expressed if they are organized according to an appropriate pattern		

CONCEPTS	SKILLS (7)	SKILLS (8)	SKILLS (9)
	The students should be able to:	The students should be able to:	The students should be able to:
16. (continued)	– understand and use various methods of developing a piece of writing, such as reasons, examples, time order, space order, opinions, sequence of events, comparisons	– understand, choose from and combine a variety of suitable methods of developing a piece of writing, in keeping with their role, audience, format, topic and purpose	
	– use appropriate techniques for the conclusion to their writing *such as concluding an argument, providing a surprise ending*		
	– demonstrate an ability to unify their writing by using related ideas in appropriate order	– demonstrate an ability to achieve cohesion in their writing through the explicit use of transitional words and phrases to link ideas	– demonstrate an ability to achieve cohesion in their writing through the use of more subtle transitional devices *such as the use of synonyms, repetition, juxtapositioning*
17. EFFECTIVE EDITING INVOLVES REVISION FOR THE PURPOSE OF EVALUATING IDEAS AND FURTHER SHAPING OF THE COMPOSITION.	– review writing carefully to ensure that it addresses the author's intention		
	– identify, with teacher or peer assistance, those ideas which need clarification for the purpose of addressing the chosen audience		
	– identify and remove, with teacher or peer assistance, irrelevant or unnecessary ideas		
	– identify and add, with teacher or peer assistance, ideas which need to be included		
	– evaluate, with some assistance, the effectiveness of the development of the writing, *addressing, where appropriate, such features as beginning, ending, developmental pattern, register, point of view, transitional devices, key words*		
			– demonstrate an increasing independence in revision strategies
18. EFFECTIVE EDITING DEVELOPS THE ABILITY TO USE THE CONVENTIONS OF WRITTEN LANGUAGE.	– recognize that writing conventions serve the purpose of making writing easier for readers to understand		
	– edit, with some assistance, for correctness of expression, especially proofreading for errors in sentence structure, punctuation, capitalization, grammar usage and spelling		

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<tr><td>18. (continued)</td><td colspan="3">– demonstrate an increasing control over the conventions of written language</td></tr>
<tr><td></td><td colspan="3">– use reference materials <i>such as a dictionary, thesaurus, and writer's handbook</i> to solve specific problems with conventions</td></tr>
<tr><td></td><td colspan="3">– demonstrate increasing control in the course of their writing with the conventions of spelling</td></tr>
<tr><td></td><td colspan="3">– produce a finished draft, when required, suitable for sharing <i>with others such as teachers, peers, and other audiences</i> or for publication <i>through bulletin board displays, school newspapers, anthologies, or addition to classroom or school resources</i></td></tr>
<tr><td></td><td></td><td></td><td>– <i>use acceptable bibliography and footnote forms when required</i></td></tr>
<tr><td>19. COMPETENCE AND FLEXIBILITY IN WRITING ARE DEVELOPED THROUGH A BROAD RANGE OF WRITING EXPERIENCES FOR A VARIETY OF PURPOSES, AUDIENCES, FORMATS, ROLES, RELATIONSHIPS.</td><td colspan="3">– develop increasing fluency through personal or exploratory writing <i>such as reacting personally, recording events, expressing and clarifying thoughts and feelings, and for developing ideas for other types of writing</i></td></tr>
<tr><td></td><td>– write for a variety of given audiences and purposes, in specified roles, adjusting their writing to suit each audience, purpose and role</td><td colspan="2">– adapt, with increasing independence, their writing to suit given or self-selected audiences, purposes and roles</td></tr>
<tr><td></td><td colspan="3">– write in a variety of forms</td></tr>
<tr><td></td><td>– demonstrate an ability to write from a single point of view from the perspective of the student as writer</td><td>– demonstrate an ability to write from more than one point of view</td><td>– demonstrate an ability to write from several points of view, and with sensitivity to more than one perspective</td></tr>
<tr><td></td><td colspan="2">– write clear and effective narration in a variety of prose and poetic forms <i>such as short story, poetry, play, newspaper article, letter,</i> presenting one major event in a straightforward chronological order, within an appropriate time frame</td><td>– experiment with alternative ordering of events to achieve dramatic effects</td></tr>
<tr><td></td><td colspan="3">– demonstrate increasing control over the use of conversation and dialogue in writing</td></tr>
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CONCEPTS	SKILLS (7)	SKILLS (8)	SKILLS (9)
	The students should be able to:	The students should be able to:	The students should be able to:
19. (continued)	– write clear and effective description drawing on sensory details	– write clear and effective description demonstrating a judicious selection of details to create a dominant impression	– write clear and effective description demonstrating an ability to describe indirectly by means of suggestion, association, etc., to create a dominant impression or mood
	– demonstrate increasing control over the use of language, *such as using specific vocabulary, making apt comparisons, employing original expression*		
	– write clear and effective exposition *such as simple directions, explanations, letters, short reports, autobiographical sketches, charts, announcements, and advertisements*, emphasizing direct experience and background knowledge as sources of information	– write clear and effective exposition *such as directions, explanations, letters, reports, autobiography, biography, character sketches, charts, announcements, and advertisements*, adding vicarious experience to direct experience as sources of information	– write clear and effective exposition *such as directions, explanations, letters, reports, autobiography, biography, character sketches, charts, announcements, advertisements, reviews, resumés, editorials, and essays*, with more emphasis on *the synthesis and evaluation of* information from varied sources
	– write to support a position, using factual details or other methods of support *such as examples, quoting authorities, statistics, analogies*		
20. PERSONAL ENJOYMENT AND SATISFACTION IN WRITING DEVELOP THROUGH BEING INVOLVED WITH MEANINGFUL WRITING EXPERIENCES.	– self-initiate writing from their own experiences for satisfaction and enjoyment and, if they desire, sometimes share them with others – enjoy and receive personal satisfaction from assigned writing which relates to the context of experiences and extends their intention to write		
21. WRITING TO LEARN IS AS IMPORTANT AS LEARNING TO WRITE.	– use writing to discover meaning as the writing progresses – use writing in all subject areas not only to demonstrate knowledge but also to discover what is known and to extend and clarify knowledge		

CONCEPTS	SKILLS (7)	SKILLS (8)	SKILLS (9)
	The students should be able to:	The students should be able to:	The students should be able to:
22. MODERN TECHNOLOGY INFLUENCES THE WRITING ACT.	- understand how modern technology such as computers and word processors influences the drafting, revising, proofreading, editing and publishing of written communication - develop increasing proficiency in the use of computer technology during all stages of the writing process		
READING/LITERATURE			
23. READING IS AN ACTIVE PROCESS THAT INVOLVES THE READER IN THE CONSTRUCTION OF MEANING.	- understand that the reader constructs meaning, drawing on prior knowledge (personal background knowledge and experience, knowledge of language, rhetorical structures, or literary patterns) while interacting with the text - relate personal experiences and their knowledge of language and literature to each reading selection and be increasingly aware that what they already know and their attitudes affect what they will understand - use and develop strategies for getting meaning from connected text that will enable them to predict, sample, and confirm or correct their predictions as they read meaningful passages - respond with increasing sensitivity, thoughtfulness, confidence, articulation, and self-reliance to material they read - clarify, organize, and consolidate meaning for themselves and, where appropriate, share with others ..... - extend their experiences with ideas in the selection and with language experiences beyond the selection ..		
24. APPROPRIATE PRE-READING STRATEGIES CAN ASSIST READERS TO UNDERSTAND WHAT THEY ARE READING.	- understand that the knowledge and attitudes readers bring to the text help determine the meaning that each derives from the text - recognize that participation in a wide variety of prereading activities *such as reflection, discussion, viewing, listening, drawing, or dramatizing* related to a reading selection can aid comprehension of the selection		

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<tr><td>24. (continued)</td><td>- determine, with assistance if necessary, their purpose for reading a particular selection and understand that setting a purpose for reading aids comprehension</td><td colspan="2">- demonstrate increased independence when deciding upon a purpose for reading a particular selection</td></tr>
<tr><td></td><td>- adopt an appropriate stance toward the text depending on whether their focus is on getting information from the text or reading for pleasure</td><td colspan="2">- demonstrate increased independence in choosing an appropriate stance toward the text depending on whether their focus is on getting information from the text or reading for pleasure</td></tr>
<tr><td></td><td colspan="3">- anticipate meaning through prediction of the intention, content, and structure of a selection, based on their previous experiences, knowledge of language and literature, and format cues <i>such as title, pictures, charts, and forms of various written materials</i></td></tr>
<tr><td></td><td colspan="3">- generate questions which might be answered by reading a particular selection and read for the purpose of having their questions answered</td></tr>
<tr><td>25. SELECTION OF APPROPRIATE STRATEGIES DURING READING CAN ASSIST READERS TO UNDERSTAND WHAT THEY ARE READING.</td><td colspan="3">- practise using cues provided by the author (graphic, syntactic, semantic), the teacher and their own prior knowledge to infer the author's intended meaning and to construct personal meaning</td></tr>
<tr><td></td><td colspan="3">- use format cues <i>such as headings, italicized or boldfaced type, graphs, pictures or charts</i> to help organize information</td></tr>
<tr><td></td><td colspan="3">- make connections between the text and their own experience through recollection, mental imagery and comparison</td></tr>
<tr><td></td><td colspan="3">- formulate questions or make predictions about what to expect when reading the selection, and confirm or revise their questions or predictions as reading continues</td></tr>
<tr><td></td><td>- demonstrate awareness of their own thinking processes during reading</td><td colspan="2">- demonstrate an increasing ability to reflect consciously on their thinking processes</td></tr>
<tr><td></td><td colspan="3">- monitor their own progress toward understanding the text, detect lapses in comprehension, and initiate strategies to rectify their difficulties</td></tr>
</table>

CONCEPTS	SKILLS (7)	SKILLS (8)	SKILLS (9)
	The students should be able to:	The students should be able to:	The students should be able to:
25. (continued)	– ask appropriate questions about different kinds of texts *such as poems, newspapers, recipes, graphs, technical manuals, stories and novels*, and read to find relevant answers		
	– use their understanding of a text and background information to help identify words and expand reading vocabulary		
	– recognize that reading rate should vary depending upon the reader's purpose and the complexity of the material	– recognize and choose a reading rate appropriate to their purpose and the complexity of the material and, if necessary, adjust the rate as the reading progresses	
	– construct relationships among the parts of the text by using cues to meaning, such as the hierarchical relationships represented by headings, main ideas, and summaries or knowledge of story structures or poetic forms		
	– aid comprehension through the use of various techniques *such as webbing, graphing and note-making*	– apply study strategies *such as outlining and preparing structured overviews* when reading complex material	
	– recognize and use different organizational patterns in fiction and non-fiction, such as chronological order and cause and effect	– recognize and use different organizational patterns in fiction and non-fiction, such as foreshadowing, flashback, comparison and contrast	– recognize and use with increasing proficiency different organizational patterns in fiction and non-fiction, such as chronological order, cause and effect, foreshadowing, flashback and comparison and contrast
	– demonstrate the ability to select, with assistance, appropriate strategies to comprehend a broader range of material *both literary and non-literary, with content further removed from their own experience*	– demonstrate increasing independence in their selection of appropriate strategies to comprehend a broader range of material	
	– read their own writing and that of other students for understanding and enjoyment and for the purposes of editing		
	– **adjust reading strategies to meet the demands of modern technology**		

CONCEPTS	SKILLS (7)	SKILLS (8)	SKILLS (9)
	The students should be able to:	The students should be able to:	The students should be able to:
26. APPROPRIATE STRATEGIES FOLLOWING INITIAL READING CAN ASSIST STUDENTS TO RESPOND TO AND REFLECT ON WHAT THEY HAVE READ.	- express and share with increasing sensitivity, thoughtfulness, fluency and self-reliance, their personal understanding of the text; their associations of the text with their own experience; and their beliefs, attitudes and feelings related to the text		
	- formulate questions based on their individual responses to the text and generate their own interpretation	- formulate questions based on their individual responses to the text and generate and elaborate on their own interpretations	
	- develop a better understanding of themselves and others through an examination of human experiences and values encountered in literature, and relate literary experience to personal experience		
	- express personal responses to a literary work through a variety of modes *such as discussion, writing in various formats, viewing, drawing or painting, dramatizing, and oral interpretation*		
	- examine, revise and reflect on their thoughts about and reactions to what they have read		- consider deeper or alternative meanings
	- establish logical connections among ideas and express them in alternative form(s) *such as developing a character relationship web, creating a plot time line, translating a chart or graph into written form*		
	- revise, reprocess and recreate the structure of prose and poetry by a variety of approaches *such as summarizing, retelling, rephrasing, elaborating, scripting, acting out, translating from one medium to another*		

CONCEPTS	SKILLS (7)	SKILLS (8)	SKILLS (9)
	The students should be able to:	The students should be able to:	The students should be able to:
27. READING COMPREHENSION AND DECISIONS ABOUT THE SIGNIFICANCE OF A LITERARY WORK REQUIRE AN UNDERSTANDING OF THE AUTHOR'S PURPOSE, AN ABILITY TO INFER AND EVALUATE, AND SOME KNOWLEDGE OF LITERARY TRADITION AND TECHNIQUES.	– recognize and respond to the effect that a literature selection has upon them, and demonstrate, with teacher assistance, a growing understanding of the reasons for a literature selection having a particular effect		– infer a writer's purpose, and have some understanding of the resulting relationship between the writer's purpose and features of the writing style *such as diction, verse and sentence style, length, imagery*
	– make inferences based upon personal experience and information in the text about the literal meaning of the selection, *such as: What will happen next, and why? How will characters behave, and why?*		– recognize implications and, with teacher assistance, identify the more subtle inferences in their reading *such as inferring character traits from the character's actions*
	– evaluate, through personal response, the effect that a literature selection has upon them and, with teacher and peer assistance, be prepared to present reasons for their evaluation		
			– *evaluation through personal response, and increasingly through critical response, the significance of a literature selection and compare it to other similar works*
	– recognize literal and figurative statements in literature	– reflect upon the effect of the more common types of figurative language on a variety of literary selections	
28. APPRECIATION OF LITERATURE IS ALSO ENHANCED BY SOME UNDERSTANDING OF FORM, STRUCTURE AND LITERARY STYLE.	– appreciate, with increasing thoughtfulness, the differences between prose and poetry, fiction and non-fiction and understand the purposes for each		
			– *recognize, with teacher assistance, the more obvious relationships of the form of a work to the author's purpose and theme*

CONCEPTS	SKILLS (7)	SKILLS (8)	SKILLS (9)
	The students should be able to:	The students should be able to:	The students should be able to:
28. (continued)	– identify the physical and social setting, when relevant to understanding a selection, and begin to recognize the relationship of setting to character and action	– identify the physical and social setting and begin to recognize the relationship of setting to character and action	– consider the nature of the relationship between setting and character and action
	– understand that their enjoyment and appreciation of narrative form can be enhanced by an awareness of conflict *and the types of conflict used in plot development*		
	– understand the flow of actions or events in the short story, novel, play and other narrative forms	– understand the flow of actions and events in narrative forms, and alternative ways in which plot can be developed, *such as foreshadowing, flashback, story-within-story, unresolved ending*	
	– read and discuss a wide variety of types of poetry		– read and discuss a wide variety of poetry and recognize the relationship between form and content in common types of poetry *such as ballads, limericks, dramatic monologues* and common verse forms
	– recognize, with teacher assistance, some differences in style *such as rhythm of language, figurative language, point of view* among various authors writing on similar subjects in the same form		
	– enhance appreciation of literature by using selections as sources of models for writing		
29. HUMAN ATTITUDES AND VALUES CAN BE EXPLORED THROUGH A STUDY OF THE CHARACTERS ENCOUNTERED IN LITERATURE.	– develop attitudes of increasing tolerance and understanding through vicarious experience		
	– recognize central and minor characters and discuss their actions and motives		– recognize and discuss a character's actions, motives and changes
	– discuss their personal response to the actions, values and motives of characters and provide support for their responses based upon personal experience and information from the text		– discuss their personal responses to a character's actions, motives and values and begin to limit their terms of reference to the content of the literary work

<table>
<tr><th>CONCEPTS</th><th>SKILLS (7)</th><th>SKILLS (8)</th><th>SKILLS (9)</th></tr>
<tr><td></td><td>The students should be able to:</td><td>The students should be able to:</td><td>The students should be able to:</td></tr>
<tr><td rowspan="3">29. (continued)</td><td>- describe the appearance, language, actions, mannerisms and obvious traits of characters met in literature</td><td>- develop proficiency in describing characters met in literature, through discussion and, subsequently, in writing</td><td>- develop proficiency in inferring more subtle or indirectly stated aspects of character</td></tr>
<tr><td colspan="3">- demonstrate increasing proficiency in comparing and contrasting character similarities and differences . . .</td></tr>
<tr><td>- develop an awareness of values expressed through literature (character's values, author's values)</td><td colspan="2">- identify and discuss values expressed in literature and, where appropriate, evaluate those values</td></tr>
<tr><td>30. LOCATING, SELECTING AND EVALUATING INFORMATION ARE IMPORTANT LIFE SKILLS.</td><td colspan="3">- demonstrate ability to plan different kinds of inquiry strategies <i>such as brainstorming possible areas of investigation, formulating and classifying questions, identifying potential sources of information</i>
- demonstrate increasing proficiency in scanning to locate information quickly from varied sources <i>such as tables of contents, chapter headings, italics</i>
- demonstrate increasing proficiency in using skimming as a rapid reading technique for locating information quickly
- demonstrate ability to locate other books by an author who has pleased them previously, or on a subject which interests them
- demonstrate increasing proficiency with gathering, evaluating and organizing information to fulfil their purposes from school learning resource centres and other sources <i>such as public libraries, individuals, data banks</i></td></tr>
</table>

<table>
<tr><th>CONCEPTS</th><th>SKILLS (7)</th><th>SKILLS (8)</th><th>SKILLS (9)</th></tr>
<tr><td></td><td>The students should be able to:</td><td>The students should be able to:</td><td>The students should be able to:</td></tr>
<tr><td rowspan="3">31. LIFELONG READING FOR ENJOYMENT, APPRECIATION AND INFORMATION IS IMPORTANT TO THE WELL-BEING OF THE INDIVIDUAL.</td><td colspan="3">- understand the importance of reading in their personal lives for extending their own experiences, exploring and thinking about life, gaining information about their world, and understanding their own cultural and linguistic background by reading materials which represent the multicultural nature of our society</td></tr>
<tr><td>- self-select materials, both fiction and non-fiction, for personal satisfaction</td><td>- read an increasingly wide variety of materials, both fiction and non-fiction, for enjoyment, and continue to develop personal interests and preferences in reading material</td><td>- read an increasingly wide variety of materials, both fiction and non-fiction, to extend personal interests and preferences</td></tr>
<tr><td colspan="3">- initiate or sustain, with peer and adult assistance, if necessary, an interest in reading personally-selected fiction and non-fiction in the classroom and at home</td></tr>
</table>

CHAPTER II

INTEGRATING THE FIVE STRANDS:

SPEAKING – LISTENING – VIEWING – WRITING – READING

INTEGRATION

The main focus of integration of the language arts is to combine speaking, listening, viewing, writing and reading for a communicative purpose, not as ends to be practised for their own sake.

In identifying content for the junior high language arts, statements have been made in the areas of speaking, listening, viewing, writing and reading literature. Each of these strands has its own characteristics, but all share a common base in language and are interrelated. Although the skills and concepts are grouped in these strands simply for the convenience of describing the content, it is expected that the teacher will teach them in an integrated fashion so that the interrelationships between and among these skills will be understood and applied by the students.

It is not intended that teachers start at the beginning of the Statement of Content and teach all skills in the order in which they are presented. Rather, the skills may be grouped in various ways to support the approach adopted by the teacher.

Wilkinson (1970, p. 71) describes the "essential process that we are concerned with in the teaching of English" as having two parts: encouraging people to put what they have experienced into words, that is, writing and speaking; and encouraging people to read, listen to, and view what other people have verbalized.

An integrated language arts program opposes the creation of separate subjects such as the literature, reading, spelling, language and composition courses many of us studied concurrently in school. Separate courses like these leave the onus on the student to "put it all together". Spelling units contained lists of words separate from our reading, and sometimes from our experience. Language study – usually usage, grammar, vocabulary and some history and semantics – also was approached separately from other experience. Perhaps most unfortunately, reading and literature were approached discretely. James Moffett (1976) calls such an approach a "particle approach". Specific skill lessons tend to be very isolated and sometimes even misteach what has been intended.

> *Vocabulary drills, dissection of dummy sentences, labeling grammatical parts, and writing isolated sample paragraphs do not teach how to write. Vocabulary lists actually misteach, because without context the learner has to ignore connotation, style, tone, and other aspects of good word usage in favor of absolute synonymy and abstract dictionary definitions. Words learned in context are better understood and better remembered. Similarly, practicing clause subordination or other sentence construction in a vacuum teaches students that clause subordination is somehow good for its own sake and that how one constructs a sentence has no relation to the logical and rhetorical demands of what one is trying to express. Neither of these influences is true. And how can one learn to paragraph the flow of ideas when limited at the outset to a single paragraph? There is no such thing as a well-constructed paragraph when the paragraph is a fragment stripped of point and purpose or when*

> *the writer is forced to say what he has to say in one paragraph. Faced with form for its own sake, a student rightly concludes that content is unimportant and fills in the form with tripe. As for reading, many children test out on all the isolated parts – the separate sound-spellings and "reading skills" – but cannot or will not read.*
>
> *(Moffett, 1978, p. 41)*
> Senior High School Language Arts
> Curriculum Guide, 1982

A person learns by integrating new experience with what he or she has already learned. How can teachers assist their students to integrate?

1. Teachers can plan units and lessons which facilitate integration of new material, using knowledge of the students and the subject matter to create learning situations.
2. Teachers can link lessons and units into a coherent program so that students use language to explore language.
3. Teachers can assist students to see the interrelationships among the language arts and the common processes involved in comprehending and in composing communications.

This curriculum specifies that the language arts should be taught in an integrated manner so that the interrelationship between and among the language arts skills will be understood and applied by students. Although there is room in the program for specific skill lessons to meet specific needs of students, it is recommended that the program comprise integrated learning activities. Units of study have not been prescribed as a means to focus integration. This program has specified skills and concepts to be taught and has left the actual implementation to teachers. Students have differing skill levels, interests and needs. Teachers have various strengths and preferences. Schools have different populations and resources. Expectations do exist for skill development, integration and adjustment of the curriculum to meet the diverse needs of students. Those expectations, like the list of resources, are common but classes will work with them in different ways. Thus, the program provides flexibility in approach. Involving students in learning groups - one successful way of integrating - means that in many classes teachers will talk less and students will talk more. When the teacher's role is that of organizer and monitor of group learning, classrooms feature much more student talk. Several suggestions for planning and organizing the program appear in Chapter III. However the teacher organizes for student learning, integrated language arts means that

1. students should link their in-school language activities to their out-of-school experience;
2. students should be involved in study which forms contexts for learning, for language experience, and for skill development;
3. students should be encouraged to form ideas about the similarities and differences among the processes of the language arts strands; and
4. students should be engaged in improving language use throughout the school program.

Resources have been identified to assist in integration. These resources are listed in Chapter V of this guide.

The monograph on "Integration in Secondary Language Arts" (available from the Learning Resources Distributing Centre, Alberta Education) is a valuable asset to planning an integrated language arts program.

SPEAKING

For many different reasons, student talk needs to receive emphasis in junior high classrooms.

It is important that students become involved in their own learning in school and take ownership and responsibility for that learning just as they do in other "more natural" learning situations outside the classroom. In non-school learning, talk is embedded in experience and is used to construct, organize, control and express our representation of experiences. The same should hold true in school. Talk should accompany school learning experiences. Through talk, students make sense of their experience.

Each student's experience is different and so is each student's representation of that experience, but through talk they can share their representations of experience and can share similarities in them.

Once students begin to build their representation of experience through talk, they can use this representation by assimilating and accommodating new information. Students can also work with representations of experience held by others and, in this manner, have shared experiences which eventually help them to become participating members of society.

Learning experiences in classrooms need to be planned so that students are able to use talk to explore ideas and construct meaning through social interaction with the teacher and their peers. Classroom interactions in which the teacher determines the topic of discussion, asks all the questions, judges the appropriateness of the responses and keeps other students quiet, promote short, unelaborated responses from students who do not take risks and do not feel ownership of their own learning. In these classrooms, talk is not used to its best advantage as a partner of thought but is used only to communicate what is already understood. The understandings may not be personal understandings; they might be understandings held by the teacher or the learning resource and memorized by the student.

Providing opportunities for talk is important in all aspects of the student's school experience. It is the responsibility of the entire staff, but is the special responsibility of the language arts teacher. If nowhere else, there must be provision for exploratory talk embedded in meaningful experience in the language arts classroom. It is through talk that students represent and organize experience, and build their own sense of the world. On the basis of this representation of experience, students interpret their past experiences and make predictions about what to expect experience to be like in the future.

Talk is very personal. By talking, we understand or make sense of our experience. New, more complex experience requires new, more complex language in order to construct meaning of it and communicate it to others. Through this more complex language, students can direct their attention to even more complex experiences.

Talk in school is not "aimless gossip" but is directed toward constructing and expressing knowledge, skills, and attitudes. It is talk that organizes and interprets present and past experience and plans and predicts future experience. It is talk that forms, evaluates and adjusts hypotheses.

Talk is interrelated with the other language strands. Students learn to talk through listening to others, by viewing their world and by living. Based on their understandings constructed through talk, they can make meaning from connected discourse in texts and literature. They can express meanings developed through talk, in writing. Talk is essential to prereading, prewriting, and in developing and expressing a response to literature.

The language arts curriculum provides many opportunities for students to use talk. Thematic study units often give the opportunity, through talk, to develop attitudes and express feelings about issues and values. Through talk, students are helped to recall what they already know about a topic before reading about it. Applying this knowledge to the reading selection is what reading comprehension is all about. Through talk, they can draft their writing, edit and revise it, or offer valuable feedback after reading the selections of other student authors.

Teachers provide a model for talk in the classroom. More important, however, they focus upon the intentions and purposes of the students' talk and, through interaction, students receive feedback as to the effectiveness of their strategies to construct and express meaning. The teacher also assists students by encouraging them to expand and elaborate their talk, and to explore new areas of experience and learning. Exploratory talk is not prepared speechmaking but is talk that is embedded in experience. It organizes, classifies, directs and plans. It is language that is very personal, close to the self. It is language and learning going on together.

Through talk, teachers come to know their students. Students talk not only about what they know but also reveal information about how they know they know, or why they know they don't know. They can and will talk about the processes of knowing and learning. It is through talk that teachers get the most useful diagnostic information for planning teaching strategies and future learning experiences.

Small Group Discussion

Small group discussion is one way to promote exploratory talk. These groups can be used for discussions of a particular topic or can be used to plan and carry out a larger term project. Group work puts the students in charge of the learning. The amount of talk increases as the teacher's involvement and control is less direct than in whole class instruction. The students' speech tends to expand and become more sophisticated.

Within groups, students may learn the roles of chairperson and recorder. They can learn how to deal with silence or with enthusiasm that needs calming. Through talk, they can come to understand and express their thoughts and to be sensitive and understanding of the views of others. They develop control, increased commitment and a stronger sense of ownership for their own learning. Students need time with adults in order to negotiate meanings but they also need interactions with their peers. Adults influence young people's thinking and representations of the world. It is with peers that they are on their own, to construct and express their meanings to others and to feel responsibility for them.

Most of the skills and concepts in the language arts curriculum can be taught through small groups. Small groups are especially useful during prewriting, revision and sharing stages of the writing process and in prereading and responding to the selection stages of the reading process. Perhaps literature can be taught best in small groups. Guidelines for working with small groups are given on page 66 of this guide.

The National Council of Teachers of English (N.C.T.E.) has endorsed a position on the student's right to his or her own language. This position has strong implications for classrooms. It encourages acceptance of the speaker's language and attempts to expand that language so that students develop flexibility and competence in its use. Objectivity and precision should be encouraged when required. Once again, the teacher is the role model demonstrating to students levels of formality and informality, choice of diction and correctness.

While the emphasis in the curriculum is on using language to learn, there is also the recognition that students are expected, now and later in life, to speak in a wide range of situations, to a wide range of audiences, for many different purposes. Students should be given experience with adjusting such language variables as register, tone, word choice, and diction, depending upon the audience, situation and purpose.

When talk is used to express meanings or to entertain, the curriculum emphasizes speaking to small groups. There is a place, though, for speaking to larger groups after many experiences in less formal situations. The curriculum emphasizes speaking to a variety of audiences for a variety of purposes. It does not require that all students receive direct instruction or concentrated practice in particular kinds of presentations such as formal speeches. Nor does the curriculum require that all students be involved in formal debate. However, informal debate is a useful tool in responding to literature or in prewriting. Also, although reader's theatre and oral presentations of literature or poems are not emphasized, their usefulness as a strategy for literature study is recognized.

LISTENING

Listening is an active process that is personal to the listener and is affected by prior knowledge and experiences, feelings, attitudes, and expectations related to audience and purpose. The listener does not receive a message as a package, but acts on the oral language heard to create meaning that is personal, retelling it mentally to develop a representation of what was heard. The representation can be shared with others and new information, received through listening, will affect and change the representation.

Students had their first contact with language through listening. While listening, they unconsciously learned to select cues and to interpret them in a meaningful context. Sometimes the context was so meaningful that language was redundant! Selecting cues and eliminating others continues to be important throughout life. What is heard may be spoken, written or read. Language is learned by listening, but language also directs listening. Adolescents need to be able to extend their ability to concentrate in listening situations. They need to extend their ability to use context as an aid in assigning meaning in listening situations.

Students need to understand the speaker's purpose and intention, audience and context in order to understand the message. They need to learn to set aside their biases and personal views in order to grasp the message. Responding to the message in talk or writing can aid in comprehension.

Understanding some of the factors that affect listening can improve the student's effectiveness when listening to others in the media, in school, and at home. Some of these factors include: the relationship between the speaker's message and intention, the style and tone of the language used, various interfering factors, the language register used, and other non-verbal factors such as body language and eye contact. Each, or all, of these factors can help to carry or go contrary to the spoken message.

Listening provides the speech model for young children and continues to do so for the adolescent. The speech that the students hear from teachers and peers in all subject areas provides them with models for their own speech development. Also, because of the relationship between language and thought, listening provides models for how to think and express thought in various subjects, and for various purposes.

Listening is closely related to reading. By listening to literature read aloud, students become acquainted with the patterns of written language. This knowledge of the patterns of written language helps students to read the same, or similar, material independently. The language of poetry, short stories, essays, and biology texts is different. The different languages convey different information, for different purposes, to different audiences. Students should listen to a wide variety of written language read aloud in order to be able to predict, and thus to comprehend, when reading on their own. It is important that listening to written language read aloud happen in all subject areas. The selections read aloud should be slightly more difficult than what the students might read independently.

Having students listen to their own, or other students' writing can lead to an appreciation of the writer's craft. By listening they can get an idea of what is possible in student writing. Language read aloud gives the patterns for writing just as listening to spoken language gives the patterns for speech. Listening to language in its various forms, registers, tones and dialects leads to a certain sensitivity that is helpful in understanding character in literature and in creating more realistic and convincing compositions.

The curriculum advocates that students have classroom opportunities to listen in various situations. Students should understand that the role of the listener is to anticipate, review, provide feedback and encouragement to the speaker and to act interested. In order to gain the most from their listening, they should be aware of the various organizational patterns used by speakers. They should also be aware that sometimes they have to use methods of their own to impose an organization on the message. Some students will need to learn techniques for remembering what they have heard. They will need to learn when close or cursory listening is needed and to adjust their listening behaviour accordingly. Tuning out is as important a skill as tuning in. Students should be able to be flexible enough to do both, when appropriate.

The modern media attempt to influence listeners in many different ways. Students should learn to detect some of the fallacies in the arguments used. They should be aware of purposes that are different from the ones stated or strongly implied by the context.

VIEWING

As with the other language arts, viewing requires the active involvement of the viewer. Meaning does not come passively from viewing, but, as with reading and listening, meaning is ascribed to the experience by the viewer. The meaning ascribed is determined by the viewer's background knowledge and experiences, feelings, and attitudes brought to the viewing situation. The meaning given to a viewed experience and the feeling it evokes differs for each individual. However, there are certain shared meanings and feelings given by most members of a society or culture to certain visual stimuli.

Students need to understand their individual reactions and how their reactions differ from those of others. They also need to understand how those who create visuals can use the predictable reactions of members of a culture to some purpose, as in advertising or propaganda, for example.

One of the functions of language is to control perception - in this case, viewing. The complexity and diversity of our language causes us to "see" different things or to "see" the same things differently. A child who knows the word "fungus" probably has a better grasp of the terms "mushrooms" and "toadstools".

Viewing provides information for the development of language and thought and, in turn, thought and language can be expressed visually. Also, through language, meaning is assigned to viewed experiences and these meanings can be shared with others in order to come to new understandings. Viewing refers not only to film, television and art but also to the perception of our environment. How we segment the constant stream of visual stimuli from other environments, and how we use language to give meaning to it, is important for the development of language and thought.

Visuals have a strong effect on all of us, but perhaps especially on adolescents who are moving from childhood into adulthood. Visuals provide models of who they might become. Students need to be able to evaluate these models and to evaluate their apparent reality. They need to evaluate, for example, not only the product advertised in a commercial but also the more subtle lifestyle implications in the commercial. The world of beautiful women, muscular men and fast cars is not the only legitimate lifestyle.

Many students watch a lot of television, as do their adult models. Much of their information is gained visually, more so than when some of their parents and teachers were teenagers. Today's students will form many of their opinions based on information received visually, through television and other mass media. Therefore, it is important to develop critical viewing skills in order to determine and understand how purpose and audience affect the communication and to understand that the stated or obvious purpose may not be the main purpose of the message. Students might be aided in their critical evaluation by having some idea of the power of an editor in film and video and by knowledge of how certain techniques influence the message.

Students will be interested in how the form of the visual message and special techniques can be used to communicate and conjure up certain feelings within individuals. This knowledge can be developed by having students create visuals to convey a certain message, to a certain audience, for a particular purpose. Creating a visual based upon a piece of literature, a listening experience, or a piece of student writing can be fun and a good mental activity. It can lead to a new appreciation and understanding of the selection read or written.

The curriculum provides for learning about the elements used in visual communication to effect meaning. Students can learn certain advertising techniques and how to judge critically and to evaluate their appeal. These techniques are introduced to aid discussion and talk. The techniques should not be taught in isolation. It is not important to know the techniques and be able to define them, but it is important to use them as aids in talking about visuals. Certain techniques used in the visual media are similar to those used in oral and written communication. Sometimes flashback, plot, character, symbols, and transitions can be introduced through the visual media. Learning might be enhanced because visuals are more concrete and more closely related to the students' past experiences.

Viewing can be incorporated into the language arts curriculum as a prewriting activity, as a stimulus to talk and discussion, as a prereading activity, or as a means of extending a reading selection. Viewing a movie of a short story, either before or after reading it, and comparing the forms can enhance comprehension. The students are enabled to understand that a visual based upon a story is another person's personal interpretation or response to the story. This can lead to a discussion of the various personal responses possible and enhance each student's own personal response or interpretation.

Usually, viewing is not taught in isolation, as in a separate unit of instruction, but as a support to the other language strands. It frequently accompanies instruction in the other language arts. It is used to extend a reading selection, to enhance a piece of writing, or to introduce new ideas. Sometimes, it is important to include viewing in speaking and listening situations because attention to non-verbal cues when producing or receiving verbal messages is vital. Body language in oral communication, or the arrangement of print in written communication has an effect on the meaning given to a message.

As with literature, viewing can expand a student's experiences vicariously, create the need for new language, and develop new thought. Through viewing, students can meet new people, be exposed to new values and develop increased tolerance, understanding and sensitivity to others. A useful resource for the teacher is *Viewing in Secondary Language Arts*, listed in Chapter V.

WRITING

Learning to write requires writing; writing practice should be given major emphasis. Workbook exercises, drill on usage, and analysis of existing prose are not adequate substitutes for writing. However, writing and learning to write are balanced by reflecting upon writing. Students should have opportunities to reflect on their own and other students' writing.

This curriculum recognizes the importance of having students write frequently, not only when assignments are evaluated for report cards. Regular writing is advocated not only as a means of developing writing facility and proficiency but as a means of developing and clarifying thought. Research shows that junior high school students typically write less than a page per day on all subjects combined and that less than ten percent of this writing is personal writing.

If our students are to develop as writers, they must write frequently and write on topics that have personal relevance and meaning. Much of the time spent on traditional grammar instruction would be better used having students involved in the writing process. Correctness in writing is best developed by working with students' own writing. The communicative context of actual writing enables the students to reflect upon whether their writing clearly and correctly states their thoughts and feelings to the reader.

Although language arts teachers have long recognized the importance of writing, they have struggled with the amount of time it takes to mark the stacks of papers that result. In order to encourage students to write and yet maintain sanity, teachers must be flexible and imaginative. Marking strategies and methods to improve writing are considered in Chapters III and IV of this guide.

Students enter junior high school with a wide range of writing skills. Teachers need to assess the writing capabilities of their students and adjust skills instruction, writing form, prewriting activities, purpose and audience, and suggestions for revision accordingly. The elective component of the curriculum allows for this adaptation to meet the needs of a particular student or group of students.

THE WRITING PROCESS

The writing process is a major focus of the junior high curriculum. Writing is not simply the transfer of thought from one person to another. It is a process through which a writer discovers meaning by constructing a text to which a potential reader will give meaning. There is general agreement that the process can be divided into three stages: 1. prewriting and establishing context, 2. composing and writing the first draft, and 3. postwriting.

1. Prewriting and Establishing Context

Many junior high students have two main difficulties when they approach writing. They don't know what to write and they don't know how to begin (see Figure A: "What Makes Writing Difficult?", page 37). The prewriting stage of the writing process will be effective if it provides assistance to students to overcome both difficulties.

During this stage, teachers encourage the students to recall and reflect on experience, whether real or vicarious, in order to establish a context for writing.

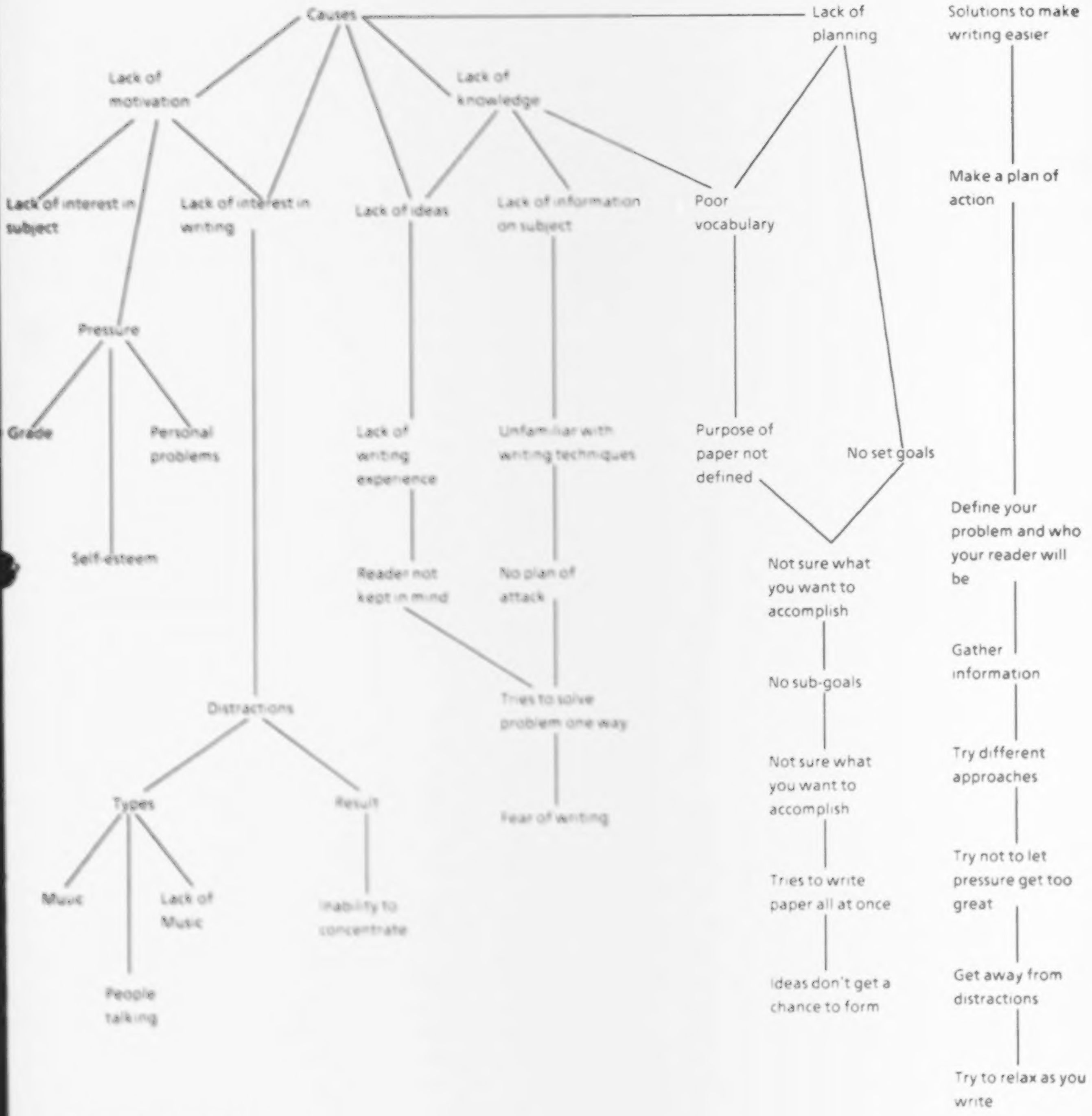
Real experiences are those in which the student has been directly involved either as participant or spectator. Prewriting activities involve such things as brainstorming, small group discussion, quiet thought and exploratory writing, in order to bring prior knowledge to the surface so that it can be acted upon and organized into a first draft.

Vicarious experiences are achieved through reading, viewing and listening. Sometimes a single moment strikes the spectator in a particular manner that lends itself to reflection and a significant piece of writing. Prewriting activities include building background information, seeking clarification of reaction, developing sharper focusing and making decisions about audience and purpose. During the prewriting stage, students are sometimes engaged in exploratory writing.

Expressive Writing

The term, exploratory writing, used in the Statement of Content refers to what James Britton calls expressive writing. This type of writing is critical for coming to terms with new ideas. Expressive writing is close to thought and to speech. The content is personal and of paramount importance. Stylistic concerns are secondary. Often expressive writing is content bound - the listener/reader is expected to interpret it in the light of a common understanding. Above all, it demands a trusting reader who will respond sensitively to the writer's content as personal expression. Expressive writing can be exploratory in nature and used to make personal sense of concepts. Exploratory writing is used to learn or discover meaning. While involved in exploratory writing, students may be making decisions, consciously or unconsciously, about the purpose and audience for their writing.

FIGURE A. WHAT MAKES WRITING DIFFICULT?


Causes
Lack of motivation
Lack of knowledge
Lack of planning
Solutions to make writing easier
Lack of interest in subject
Lack of interest in writing
Lack of ideas
Lack of information on subject
Poor vocabulary
Make a plan of action
Pressure
Grade
Personal problems
Self-esteem
Lack of writing experience
Unfamiliar with writing techniques
Purpose of paper not defined
No set goals
Define your problem and who your reader will be
Not sure what you want to accomplish
Reader not kept in mind
No plan of attack
Gather information
No sub-goals
Distractions
Tries to solve problem one way
Not sure what you want to accomplish
Try different approaches
Types
Result
Fear of writing
Music
Lack of Music
Inability to concentrate
Tries to write paper all at once
Try not to let pressure get too great
People talking
Ideas don't get a chance to form
Get away from distractions
Try to relax as you write

Toby Fulwiler and Art Young
Language Connections
Note: 111 Kenyon Road, Urbana, Illinois, 1982

2. Composing and Writing the First Draft

During the composing and writing of the first draft, students select ideas, sentences and words in order to discover and record their thinking on paper. Ideas which they thought of during the prewriting stage are clarified, organized and sequenced into written form. New ideas which emerge during the writing are included, and ideas which were arrived at during prewriting may sometimes be excluded. As the draft is developed, the students are editing and composing continuously. Writers usually don't have formulated ideas in their heads that they dictate to themselves. Rather, meaning evolves. Writers constantly change their ideas, stop to talk, reconsider, change words, and cut unnecessary words or ideas. Students need to know this and be provided opportunities to practise this during the composing and writing of the first draft.

Transactional Writing

During the prewriting and composing stages students' exploratory writing is acted upon and shaped. This shaping depends upon purpose and audience. Sometimes the decisions about purpose and audience lead to transactional writing. In this type of writing the writer is concerned with developing clear communication in order to fulfil some practical purpose. Transactional language is language that gets things done. It may inform, advise, persuade, instruct, record or explain. It includes reports, resumés, business and social correspondence, and school writing that is done to display knowledge. Students need many opportunities to develop transactional writing skills in a variety of contexts and for a variety of purposes and audiences. Changing the audience and purpose for the writing changes the writing, its style and its form. These changes can also result in adjusting the demands of the writing task.

Poetic Writing

At other times, decisions about audience and purpose lead to poetic writing. This type of writing is not used to achieve some transactional purpose but, rather, to fulfil the writer's artistic impulse. The term "poetic" used in this sense refers to poetry and any prose form that is consciously shaped by the writer, such as short fiction, informal essays, and biographical narratives. It is important for students to have opportunities to try poetic writing, for the experience itself and as an aid to understanding and appreciating the literary forms that they read.

The relationship between expressive or exploratory writing and either transactional or poetic writing is often shown in the following manner:

transactional ←—— expressive ——→ poetic

A writing program should be balanced. Even though students have more confidence with certain writing modes than with others, teachers must attempt to widen the range of competence. Neither poetic nor transactional writing should be stressed to the neglect of the other. Competency is realized through the recognition that different worthwhile purposes lead to different appropriate forms and through the recognition that excellence frequently emerges from risk.

It is helpful to both students and teachers if the first draft is composed during classtime. This enables students to interact with teachers about how to put on paper the meaning that they intend. Often it is helpful if students compose in small groups, using their peers as audiences and sources of help and information. During the composing stage, the teacher's role is that of collaborator, working together with the students to construct meaning.

It is useful to collect the students' first draft writings. This is the best time to offer suggestions for revision. Comments made on final drafts, along with a grade, receive little attention from students because it is usually too late, the mark has been assigned. However, first draft comments may provide guidance and assistance to the students.

Teachers who collect first draft writing often discover common problems encountered by groups of students. They can then plan direct instruction to rectify the problems. Subsequently, the students can practise what they have learned by revising their own rough drafts.

Not all first drafts need to be revised, proofread and polished to final draft form. An alternative approach is to have students write a number of first drafts, some of which have been revised, and keep them in a writing folder. Later, one of these drafts may be chosen for polishing to final draft form and turned in for grading.

3. Postwriting

Final draft language is not expected in first drafts. Students need to learn that polished writing is labour intensive. Expectations exist regarding precision and correctness in final draft writing. If precision and correctness are to be achieved, they must be encouraged and valued in the final drafts of students' work. The degree of precision and correctness, of course, will vary according to the ability of the students.

During the postwriting stage, students will revise their work. Revision involves focusing on meaning and making adjustments to work, sentences, and paragraphs to accomplish a particular purpose. During this stage, students will also proofread for mechanics, spelling, grammar usage and punctuation. This type of revision is necessary if the writing is to be made public.

It is important that students have an audience to read their writing or to listen to it being read aloud. The teacher does not have to be the sole audience for student writing. Teachers should promote the use of other audiences such as the peer group, interest groups, and members of the community. Even when the teacher is the main audience for student writing, the teacher can play various roles including: the teacher as trusted adult, the teacher as a partner in a learning dialogue, and the teacher as evaluator. Each of these roles is important and the teacher should strive for a balance among the various roles.

If, for example, the teacher is always in the role of evaluator, the students tend to take fewer risks. They choose, instead, to play it safe, meet the minimum requirements and get the assignment done. Therefore, the teacher's role as evaluator needs to be balanced in order to provide more collaborative feedback and response to the students.

Another important component of the postwriting stage is "celebrating" the students' writing. Celebration means sharing the writing in some way with a larger audience which can respond and show appreciation. This can be done in various ways, such as reading the writing aloud and inviting appropriate response, making bulletin board displays, and publishing in a student newspaper.

COMPUTERS AND THE WRITING PROCESS

Modern technology is influencing the writing process. Language arts teachers should encourage the use of computers throughout the writing process. This is best accomplished within the regular classroom. Some students will find composing on the computer preferable to composing with pen and paper. The printed version of a first draft is motivating for many students, especially those who experience difficulty with handwriting. Editing will be more easily accomplished by some students.

Many students with computers at home may wish to do their writing as homework using a word processing program. Teachers will be faced with decisions about the use of spelling and syntax checker programs that help students identify their errors in spelling and sentence structure. This kind of software assistance to writers will likely become more common and more sophisticated in the near future. It is important to recognize that these programs do not replace human decisions about correct spelling and sentence structure. Teachers should, therefore, encourage their use as a way of helping young writers reflect on their written language.

GRAMMAR

Teachers need to have a good understanding of grammar in order to make judgments about the effectiveness of their students' use of language and to offer students assistance during editing and revision. However, this knowledge of grammar is not easily passed on to students by direct instruction, using isolated skill-and-drill exercises, parsing sentences or correcting errors in another person's writing. Much has been written about the difficulties of transferring knowledge learned in one context to another. These difficulties are increased if the knowledge to be transferred is learned in isolation. Knowledge, learned in isolation, about parts of speech or types of sentences is very difficult to transfer to the acts of composing, editing and revision. In fact, most studies show that knowledge about grammar, learned in isolation, does not transfer to writing. Students who can do worksheet exercises on grammatical terms are not necessarily better writers.

Students gain an understanding of how language works primarily by using it. They need to have many opportunities to speak and write for a variety of purposes, to a wide range of audiences, and in an increasing variety of formats. They also learn how language works by reflecting upon its effectiveness. Students must constantly be asking themselves whether or not they met their purposes for writing to particular audiences. They need feedback from peers and the teacher in order to do this. During the revision and editing stages of the writing process, teachers have the opportunity to provide the kinds of feedback that will assist students to reflect upon the effectiveness of their writing. This feedback should be given in a manner that will assist students to communicate effectively with particular audiences for important purposes. The aim of instruction is not to be able to know grammatical definitions, but to produce effective writing. Instruction in how language works should occur during the editing and revision stages, within the context of the student's own writing, not in a separate grammar unit.

Of course, the ability to use language well is also developed by reading good literature, listening to literature well read, manipulating words to form well-constructed sentences, and writing in a variety of styles. Possibly, one of the most effective ways to develop good writers is to integrate the teaching of reading and writing and encourage the students to "read as writers" when reading literature.

Refer to page 66 of this guide for further information on grammar.

READING/LITERATURE

In junior high school, students are continuing to develop their reading skills and, at the same time, are involved in the study of literature. This curriculum recognizes that reading and literature are very closely related. What students know about one affects what they know about the other.

Students entering junior high school display a wide range of reading abilities. Some students have been reading "junior high literature" for the past three years; others are still struggling to get meaning from less demanding text. It is a challenging but important task for the teacher to meet the needs of such a range of student ability. The elective component of the curriculum stresses the need for adapting the program to meet these needs and provides time to work toward that goal.

Recent research on reading theory supports the idea that meaning does not reside in print to be ferreted out during and after the reading. The reader and the text both contribute to the meaning. Actually, readers bring far more to the page than they take from it. They bring experience with language and with life, expectations of reading, personal views, and so on. The reader is engaged in an active process that uses these factors and the print to construct meaning.

To understand ideas in a passage, the readers may even build their meaning before they complete reading and without identifying all the words. They use the fewest cues possible to gain the most meaning.

THE READING PROCESS

Awareness of the reading process can assist teachers to realize what students are doing as they read. This process can be divided into three general stages corresponding to the stages of the writing process: 1. prereading, 2. reading and comprehending, and 3. postreading.

1. Prereading

During this stage the readers are brought to an awareness of the prior knowledge they already possess about the content and form of what they are about to read. They are helped to apply that knowledge during the reading of the selection in order to predict, confirm, and question what they are reading. Reading selections that teachers use with students should not be too far removed from the students' past experiences and knowledge of form or content. In cases where there is a gap between background experience and the text, for either the whole class or some individuals, a teacher needs to spend more time in the prereading stage, building the background knowledge of the students. Some students, for example, have had little exposure to poetry, are uncomfortable with its various forms, and find that their normal reading strategies do not operate effectively. The teacher will spend time assisting these students to understand the form and content of the selection and will demonstrate appropriate reading strategies.

Once students have recalled their prior knowledge, or have acquired the knowledge needed to read, then the teacher assists the students to focus on the reading selection. This may mean such activities as previewing the selection to note illustrations, title, length, form, and headings, to formulate some idea of what to expect. Often students should be encouraged to make predictions about the selection which can be tested and adjusted as the reading progresses. Another helpful device for focusing on the selection is to have students ask questions and read to find answers. In any case, the main aspects of focusing on the reading selection are setting purpose for reading and determining needed reading strategies.

2. Reading and Comprehending

This part of the process is the actual reading of the selection. The term 'experiencing the selection' is sometimes used to account for the wide range of strategies used by people to comprehend what they are reading and to suggest that a selection can be listened to rather than read by oneself. During this stage, students are sampling the text, predicting, confirming, and rejecting possible meanings. They may be interrogating the text by asking questions, looking for answers and forming new questions.

As they are reading, the students are also responding to the selection. They will also be reflecting upon what they are reading and relating what they have read to what went before, to what might happen next, and relating it all to their own past experience.

If students do not seem to be doing these things on their own, then they need demonstrations from their teacher or another competent reader. They need to hear from others how to go about reading. They need to discuss their difficulties and successes with the teacher and their peers in an atmosphere that is supportive and helpful. By comparing their own reading strategies and those of good readers, they may come to develop new, more effective reading habits of their own.

3. Postreading

After the initial reading of the selection, students might need an opportunity to reflect upon what they have read, to respond to the selection, and to clarify meaning. During this stage, they may write and/or talk about the meanings they have developed during and since the reading and share them with others. Some students will need assistance with clarifying their understanding.

Students need to respond personally to a selection. They need to relate what they have read to their own experience, to reflect upon what the selection, in whole or in part, means to them. As well, they need to be gradually involved, throughout the junior high school years, in critical response. What were the parts of the selection and how did they work together to create a total impression? How did the author create certain effects for his reader? The aim of critical response should not be merely to learn literary terms for their own sake, but to increase the students' enjoyment of literature, to appreciate its value and to understand the author's craft.

During this stage, too, students can be engaged in extending the selection. Extending the selection means extending the ideas, gained during and after reading, beyond the selection. Students might discuss what the same character would have done if the events in the story had been different or how the character would react given the circumstances of another story. Often, during this stage, students are asked to reread the selection for a particular purpose, such as reading to find out why a character was conceited, or to prepare an oral reading of a section of dialogue. Students might also be asked to debate an issue related to a selection, to prepare a slide tape presentation, to write a poem, or draw an illustration appropriate to the selection. Each of these activities aids comprehension, develops language skills and fosters the enjoyment and appreciation of literature.

As they are reading, students are also responding to the selection. They are reflecting on what they are reading, relating what they have read to what came before and predicting what might happen next. They make connections between the text and their own experiences. Successful readers use a variety of strategies to construct meaning using the text, and are able to monitor their own progress toward understanding what they are reading.

EFFERENT AND AESTHETIC READING

Louise Rosenblatt categorizes reading as efferent and aesthetic. In efferent reading, the reader is primarily interested in "what will remain as the residue after the reading - the information to be acquired, the actions to be carried out". Aesthetic reading differs in that "the reader's primary concern is with what happens during the actual reading of the text". The way we read phone books, recipes and periodical indices differs from the way we read mystery novels, poems, or plays. "Implicit in this distinction... is the recognition that the same text may be read either efferently or aesthetically."

In junior high there needs to be a greater emphasis upon reading literature aesthetically, since lifelong reading is an objective of the Alberta language arts curriculum, and most lifelong readers read aesthetically. Their primary concern is with what they experience as they read. They identify with certain characters, enjoy their escapades, savour the times and places in which they live. Their enjoyment may be enhanced by their understanding of literary form and style but it is the personal response both as they read and after they read that is most important. When reading literature in school, students should be allowed to focus upon reading literature from an aesthetic stance and encouraged to respond to the literature personally.

Of course, it is also appropriate to read literature from an efferent stance. Reading to understand and appreciate the imagery or figurative language in a passage is part of an efferent analysis and involves the reader in different activities. Efferent reading, in junior high school, should be done to enhance the appreciation and enjoyment of literature and to encourage reading outside school.

There are many opportunities for efferent reading in the language arts classroom. Students are engaged in reading non-fiction, reference materials, instructions and explanations. Teachers should help students to adjust their reading strategies to each type of reading. Speed, purpose and precision of reading are all affected by the reader's stance.

Reading to learn in the content areas typically involves efferent reading as the main focus. Content area teachers are best able to aid students to read in these subjects. However, sometimes the language arts teacher offers assistance. In this case, it is important that the language arts teacher uses appropriate reading material from the content area. Students need to be assisted to understand the two reading stances and to know what different strategies apply depending upon the stance required by the reading material, the purpose for reading it, and the situational context in which it is read.

LITERATURE

The reading of literature is important in junior high because, vicariously and artistically, it extends and illuminates students' ideas and experiences. With its wide range of expressed thought and values, literature encourages students, through their reflection, discussion and writing, to shape and build thought, to develop a sense of their own values and a sense of tolerance and understanding of others. Literature is also a source of models for writing, especially when readers can project themselves into the writer's role.

Response to Literature

An essential part of any experience with literature is the response that the reader makes to the literary text during and after reading. As readers are drawn into the world of the literary work, they think and feel about the characters, the situation, and the language. They may understand, or they may fail to understand. They may like the literary work or they may dislike it. Sometimes they may appreciate it. All of these thoughts and feelings represent their response to literature in either its spoken or written form.

Response to literature is a complex process that can be analyzed into three categories of elements:

- elements associated with the reader - the reader's concepts, attitudes and experiences, intellectual ability and emotional and psychological state;
- elements associated with the literary work - the work as a verbal construct dealing with an experience and portrayed by a voice which reveals an attitude toward its subject matter and possible audience; and
- elements associated with the situation of reading - whether the reading is required or voluntary, whether it takes place in or out of the classroom, the source of the incentive to read, and the purpose for which the reading takes place.

The following statements about literary response (from Purves and Beach, p. 35) are relevant to the junior high school classroom:

1. that readers are more interested in the content of what they read than the form;
2. that readers can be influenced by what they read, and that emotions, attitudes and the intellect can be involved;
3. that understanding and liking are associated;
4. that a number of interrelated parts interact in response, these being: understanding the literary work; possessing information and ability to grasp the verbal and human complexities; being ready to be objective; being able to enter into the world of the work; using various evaluative criteria that are personal and impersonal; and being able to articulate critical statements.

Response is rooted in experience, in psychological development and in language development. In order to facilitate response, we need to be aware of the complexity of response that will occur in any class to any work. We must also remember that sometimes our students will be limited in their possibilities for response.

Often we have rushed students into study without exploring initial, subjective response. The textbooks and some anthologies leap directly into matters of style and theme. If the student anticipates the demand for "right answers" to such questions, he or she may be restricting any personal involvement with the text. For some students, teachers may need to demonstrate what subjective reading and response are, should such experience not be part of their concept of reading in school.

There are two types of response to literature, each related to the other: personal response and informed critical response.

Personal Response

Personal response is an account of the transaction that occurs between the reader and the text as meaning evolves. Students need practise in thinking through the literature as they read. Personal response is essential and can be separated from the more objective critical response. Although teachers often discuss books in the staff room, blending personal comments and critical observations, students are sometimes denied the personal exploration of text through talk or writing. This personal exploration is a step toward understanding and interpretation. Personal response reflects what the story says to the reader.

Critical Response

Developing the ability to form a critical response to literature is part of the junior high curriculum. However, in junior high school, critical response is subordinate to personal response. Personal response can develop understanding of, and appreciation for, a work that can lead to the desire to learn critical analysis. In turn, some knowledge of critical analysis, and the language which conveys it, can enhance a student's understanding and liking of a work. Each form of response complements the other, but personal response takes precedence in early adolescence.

Literary Terminology

Literary terms are useful tools in analyzing literature, and in reading literary criticism. Terms, such as plot, metaphor, simile, and denouément should not be taught or learned for their own sake but as means of understanding and appreciating literature. Some teachers will deliberately present terms in context or use explanations rather than labels to aid students. For all students, understanding and appreciation are priorities over analysis.

Literature in an Integrated Program

Literature may be the core of an integrated program in some language arts classrooms. A variety of selections, both in form and content, can be arranged thematically. In fact, some of the basic texts have this type of arrangement. Listening, speaking, viewing and writing can all be used as prereading activities as well as for postreading reflection, clarification and extension. The ideas that students can talk and write about can then be more easily comprehended in reading. Ideas gained through reading can enhance writing and talk.

Both reading and writing are centrally concerned with the process of constructing meaning. Writing about what has been read increases reading comprehension; reading can stimulate ideas for writing; reading as a writer can foster the development of more effective writers and readers.

RELATIONSHIP AMONG THE LANGUAGE ARTS

Various references to the interrelationship of the five strands of the language arts have been made throughout this chapter. More specific relationships exist among the strands. These need to be explored with students. Research has demonstrated failure to transfer skill performance from one strand to another. In other words, it is not appropriate to expect students with critical reading skills to be able to view and listen effectively unless they are taught to transfer skills from one strand to another.

The following information is taken from the *Senior High School Language Arts Curriculum Guide*, 1982 which discusses the interrelationship among the language arts. This content is relevant to the junior high language arts program.

SPEAKING AND WRITING

1. Both are processes of composition, of selecting and patterning elements.
2. Both operate through choice and arrangement of words; but speech includes features unrecorded in writing, such as melody and voice quality.
3. Oral language usually involves immediacy between speaker and listener, except with recordings. Written language and recordings distance the receiver in time and space from the sender. This may mean a difference in interaction potential.
4. Speaking involves organization at the point of utterance; writing may manipulate organization throughout the process.
5. Exploratory writing, or expressive writing, is very close to talk.
6. Talk is effectively used during prewriting and revising to clarify meaning.
7. Written work, either read or memorized, can be shared in oral situations.
8. Social registers exist in both speaking and writing.

9. Writing allows and requires us to shape and refine our thought into a permanent record that can be examined and reflected upon.

SPEAKING AND LISTENING

1. Often the listener's reaction affects, guides and influences the speaker's approach.
2. Differing roles exist for speakers and listeners depending on the situation.
3. In interactive situations, such as conversation and question-answer, the listener becomes a speaker and vice versa. The tone and substance of the spoken language develops mutually.
4. In formal speaking situations, expectations about the performance of the speaker and the behaviour of the audience exist.
5. Group work presents an important opportunity to practise and develop skills of listening and speaking.
6. "Talk in a participant role also provides the most efficient schooling in listening" (Britton, 1972, p. 137).

READING, LISTENING, VIEWING

1. All involve comprehension. The student "must put things together for himself in his own mind and grasp what is there. He must pay attention to the elements of the medium and how they have been ordered and become sensitive to the total effect... . He must open himself to another's composition and let all the cues work on him..." (Moffett and Wagner, 1976, p. 40).
2. The same cognitive processes are involved in comprehending 'text' in any of the three strands. These include attention to detail, recall, recollection, inference, analysis, synthesis and others.
3. Personal response is operant in each of these strands, as is informed critical response.
4. Some concepts are processed in a similar or identical manner in print as in other media. Form and content interact, for example. The theme, or main idea, is ideally received when various media combine to present the message.
5. Each strand allows access to great literary heritage and to useful information.
6. Scripts link listened to and viewed communication with reading.
7. Speed or pace in reading is flexible and varies among individuals, while listening and viewing occur within the pace set by the speaker or visual message.

WRITING AND READING

1. Whether in reading or writing, the concern is with meaning.
2. According to Frank Smith, awareness and appreciation of style in writing require "reading like a writer", not like a passive consumer.
3. Both reader and writer draw on their experience and knowledge as they create meaning.
4. "The reader is as active in searching for meaning as is the writer in creating written language" (Goodman and Burke, 1980, p. 3).

CHAPTER III

METHODOLOGY

FRAMEWORK

Methodology reflects the teacher's conception of knowledge and learning. If knowledge is viewed as a cargo, as something to be "taken on" by the learner, the teacher will emphasize formal presentations of content - a didactic approach. If, on the other hand, knowledge is viewed as a dynamic interplay between a learner's new and past experiences, the spotlight shifts to learning strategies - a heuristic approach. Both of these views are found amongst teachers everywhere. Successful teaching is not dependent upon subscribing to one of these views. Rather, it is dependent upon a balance between the two views of knowledge and learning and the two approaches to teaching - didactic and heuristic. Successful teachers know when to stress one approach more than another and when to balance one approach with the other.

The junior high language arts curriculum stresses the interactive, dynamic view of knowledge and learning. It is based on the view that knowledge is reconstructed by each learner during the interaction between past and present learnings. The curriculum is built on the philosophy that students learn language through active use in an integrated manner. What children listen to they can learn to speak; what they speak they can write; what they and others write can be read; what is learned in one area of the language arts can support and strengthen each of the other areas. The curriculum also stresses that students want to learn language, and to learn through language, and that such learning is best accomplished through active language use. Language use is the focus of the method. Knowledge about language receives less stress because it is developed best through active use.

Teachers who wish to attach themselves to this interactive view of knowledge and learning, or who want to balance a didactic approach to teaching with a heuristic approach, will use a methodology that provides for increased learner involvement by actively listening, speaking, reading, writing and viewing. The focus of the methodology will move away from telling things to students toward planned activities in which language is a natural outcome, allowing students to develop and learn through its active use. In other words, the methodology in this chapter encourages a focus on student learning rather than the teacher presenting content.

THE TEACHER'S ROLE

The teacher's role that is stressed in this curriculum is not one of telling, of instructing, of passing on teacher knowledge in a direct fashion; rather, the role is one of providing meaningful, interesting situations in which language use and development is the natural outcome. Students have a strong intention to learn and to learn with language. The teacher's role is one of observing what the students are learning and what they might be ready to learn, and helping them through careful planning and coaching. The teacher plans and focuses the learning activities around a certain skill or concept. The teacher's role is central but not obvious.

Sometimes direct instruction is required and, where necessary, the teacher's role will shift to one of telling and instructing. However, this direct instruction should always be within the broader context of meaningful language use. Direct instruction is not an end in itself. It will arise out of a meaningful language context, and then the learning will be practised and applied in a meaningful language context.

For example, students may be working on a thematic unit on friendship and writing first draft accounts of a childhood memory. The teacher might observe that many of the students are beginning these accounts in a similar, stilted fashion. At this point, the teacher might direct the students' attention to their opening sentences. The students could receive direct instruction on the things that make interesting opening sentences and then be asked to reconsider and revise their opening sentences before sharing their rough drafts with their peers. The focus of peer editing activities could be on the introductions to the accounts.

In this way, direct instruction has begun within a broader language context and is then applied and practised in that context. This method is more meaningful to students than beginning with direct instruction on four or five criteria for opening sentences, and then asking students to demonstrate their knowledge of the criteria by applying them in their writing, or by answering test questions.

The teacher's role is also one of encouraging students to reflect on their language use and how they use it to learn. The teacher can encourage students to discuss what meaning they give to a particular part of a poem and then ask students to reflect on why they gave it that particular meaning. Was it something in the poem itself, either its form or content? Or was it something in their own past experiences that led them to that particular understanding?

REFOCUSING METHODOLOGY

Stressing active use of language means that classroom methodologies may need to be refocused. Teachers choosing to shift their methodologies to enable more active language use may find that they lack suitable models. The methodologies may be different from those used in the classrooms that present-day teachers attended when they were young. The methodologies may also be different from those used by other teachers in the school.

The shift to a methodology that stresses active use of language means that the teacher and the students have different focuses for their attention. The students may focus on a theme such as sports. There will be things to learn and do related to sports. The sports context may capture the students' attention and interests. The focus for the teacher of those students is different. The teacher focuses on the language the students are using and on how the students are learning to use language better. The teacher's attention will be on how well the students are developing as readers, writers, listeners, speakers and viewers. The sports theme is used as the vehicle for meaningful activity which has language use as its natural outcome. The teacher plans the thematic activities carefully; the students' attention is focused on these activities, but once the activities begin, the teacher's attention focuses on the students' language, not the thematic activity.

The teacher focuses on how the students are using language in order to observe what they have learned to do and what they might be ready to learn, or need to know. The teacher looks for competencies and for growth points - those areas in which the students are ready to move ahead. The teacher does not look for errors alone but, through observations, discerns what the students can do and what they are ready to learn. This information can be used for planning future activities and for feedback to the students and their parents.

Teachers choosing to shift their teaching methodology to one which stresses student learning and active language use might find some of the following suggestions helpful.

Instead of ...	why not try ...	and then try
assigning single paragraphs that are descriptive, expository or narrative	letting personal writing grow from prewriting activities and letting the form and content emerge	editing rough drafts for form and content depending upon audience and purpose
teaching a unit on dictionary skills	encouraging students to look up unfamiliar words as they arise in context	encouraging students to use several dictionaries for different abilities and having them discuss the variations
using vocabulary lists	brainstorming for words that might be useful for a particular writing purpose and categorizing them according to their use (leave the word lists up in the room for reference)	using sentence combining to encourage the use of new vocabulary and writing forms
using spelling lists	asking students to keep a list of their own misspelled words from their own writing	encouraging students to monitor their own spelling during the editing stage and to ask a good speller for assistance
teaching a grammar unit	noting common grammatical errors in student writing, teaching the more acceptable form and having students practise and apply the form when they edit their work	using sentence combination to show how meaning can be constructed in a number of ways – to produce different results – by using various grammatical constructions
using round robin oral reading	reading the selection aloud to the students or having them read it silently	having students rehearse a reading before presenting it orally to convey the meaning and tone of the selection
reading a selection and assigning written answers to questions	having the students discuss the answers to questions in small groups, then reporting back to the class	having the students develop questions in groups for other groups to discuss
conducting teacher led, whole class, question-and-answer sessions	using small group discussion and having the groups report back to the whole class	encouraging a group of students to present what it has learned about a particular topic, or using a panel discussion or informal debate
marking all final draft writing	responding to the content and meaning of first drafts to give students an opportunity to revise	keeping folders of all first drafts, having the students select two or three pieces to revise and turn in for grading
using multiple choice tests	using short and long answer questions marked holistically	developing tests which allow students to apply the processes they have learned, such as prewriting and editing, predicting and hypothesizing

Instead of ...	why not try ...	and then try
taking in all work for grading and then turning it all back	peer editing	sharing the writing with other classes or parents, or compiling an anthology of students' works
teaching the communication model	allowing students to communicate with one another in small groups	encouraging students to reflect on how well their small group worked and the reasons for this

SKILL DEVELOPMENT

As required by Alberta Education, the Statement of Content lists the skills and concepts by grade level. Materials and activities should be selected to facilitate student learning of the stated skills and concepts. The Statement of Content should be used when teachers prepare the course's organization, plan the learning situation, and evaluate the student and program.

Skill development in language cannot be segmented easily into grade levels. Students develop at different rates, to different ability levels and in different patterns. It is almost impossible to state what all Grade 7 students are ready to learn. The skills and concepts attempt to give some guidelines about the usual skills and activities that the students at each grade level can achieve.

Teachers are expected to adjust the skills to fit the needs of the learner. The students will be working toward attainment of the concepts, but the level at which they work may need to be adjusted.

Some skills are written across all three grades. This was done because it is very difficult to state differences in skill level by grade. Students are expected to develop these skills throughout their years in junior high school. Proficiency in a skill will increase with use. Rarely is a student expected to learn and master a skill the first time it is taught or on the first attempt. Student learning and development will be along one or a combination of learning growth patterns (see Learning Growth Patterns chart below).

The teacher's concern will not be as much with the content to be taught as it will be with the language experiences that are important for students to have, and how the students can be coached to develop the language skills which arise from those experiences. The teacher's role will be one of observing and taking advantage of noted growth points.

Learning Growth Patterns

fluency ----------→ control
informal ----------→ formal
personal response ----------→ critical response
dependence ----------→ independence
egocentric ----------→ sociocentric
high structure ----------→ less structure
personal ----------→ impersonal
simple ----------→ complex
concrete ----------→ abstract

For example, the Statement of Content (p. 16) states that, when writing, students will be able to recognize when ideas need to be added, expanded or extended. This skill is written across all three grades. Teachers will plan activities that develop this skill in all three grades. Observation of student learning and development of the skill will show that development might be along the continua of dependence to independence and egocentric to sociocentric.

Students may need teacher or peer assistance to point out places where ideas could be added or extended to clarify the meaning for the reader, to build a certain mood or add suspense. As the students mature, and with the aid of coaching, they will be able to do this kind of editing and revision with more independence provided they have a clear audience and purpose for their writing. As students mature they are more capable of understanding what kinds of information will lead to better comprehension on the part of the reader.

Many of the skills will need to be adapted to meet the needs of individual students. Some students will need assistance and reinforcement. Other students will need challenging extension activities. The Statement of Content provides some assistance with individualizing the curriculum. The parts that are written in regular type suggest activities or language forms that vary in difficulty and sophistication.

Reading selections make different demands upon different students. For instance, some students who are about to read "To Build a Fire" will need prereading experiences to help them understand the plot and how the man feels throughout the story. They might benefit from having the story read to them first. Other students will benefit from prereading experiences that prepare them for the conflict in the story and help them to compare it with that in other stories they have read. A very few, more advanced students, may have read other Jack London stories. This previous reading becomes prereading information for reading "To Build a Fire". After some reflection on their previous readings they might read "To Build a Fire" to compare London's treatment of conflict to that used in his other stories. Some students would benefit from viewing a film version of the story. Other, more advanced, students might view a film of London's life and then read the story to see how his life experiences are reflected in it.

Very often, the skills written across the three grades are ones in which development is controlled by the maturity and ability of the student. The development of these skills is subtle. It would be almost impossible to describe how a Grade 7 student would differ from a Grade 8 or a Grade 9 student. Nevertheless, these skills are important and through repeated opportunities to practise, students improve in their achievement of them.

However, the following example (Figure B) might indicate how one of the skills, written across the three grade levels, might be treated. The idea would be to plan activities for the students, let them become engaged in them, and seek their own level of involvement and achievement.

Figure B

Grade 7	Grade 8	Grade 9
1. Have the students, as a whole class, brainstorm for questions to survey viewer preferences in the school and/or broader community. Include, in the survey, questions about why the shows are watched. 2. Have the students conduct the survey and chart the results. 3. Have the students draw conclusions as to which shows are most popular with youngsters, teenagers and adults. 4. Have the students hypothesize as to why they are the most popular shows with each group. 5. Students could watch the commercials on each show to see if they are directed toward the viewing audience that prefers the show. 6. Other students might make up commercial scripts and read them to the class. 7. Still other students might design storyboards for a 30-second commercial. 8. Some students will be best at watching commercials and discussing what happens in them, and telling each other and the class what they like or don't like about them.	1. Have the students view favourite shows of youngsters, teenagers and adults to see what messages are given to the viewer besides the plot. Teacher guidance will be necessary. 2. Have the students discuss whether the messages are directed toward the age group for which the show is intended. 3. Have the students hypothesize about why these messages are there for the audience. What would be appealing about them for that audience? 4. Have the students note the commercials on the shows. Are they directed to the audience that watches the shows? How do they get the viewers' attention, and how do they make their appeal? Do they use a bandwagon or testimonial appeal, etc? 5. Have some students imagine a product that might be advertised on a show for youngsters or adults. Using a particular type of advertising appeal, make up the script or storyboard of a 30-second commercial. Have it presented to the class, which then tries to identify the type of appeal used.	1. Have the students view a television show, not simply for plot but for the other, more subtle ways in which the show influences people to believe certain things or desire certain lifestyles. 2. Ask the students to view other shows to look for the same things or for new things. 3. Discuss with the students whether the more subtle messages are directed toward the age group that normally watches the program. 4. Some students will be able to conduct a survey like that of the Grade 7 students, but plan and carry it out more independently as a group project. 5. Have the students noticed other kinds of advertising appeals such as hard and soft sell or glittering generalities? 6. Have students write scripts for imaginary products using the appeals studied. 7. Some students could videotape their commercials for presentation to the class. The class could decide upon the appeal used, the intended audience, and hypothesize what real television show might be best suited to that particular commercial and product.

The progression through the grades in this example seems to be on the various continua of concrete to more abstract, of dependence to increased independence, of egocentric to more sociocentric, of simple to complex. Of course, these are only suggestions which attempt to show a progression through the grades, along various developmental continua. They are not meant to set standards for achievement. These will need to be adjusted or changed depending upon the students in the class.

Through experience, the teacher will discover how to adjust instruction and what level of achievement various types of students at each grade level can reach.

BASIC RESOURCES

The basic resources to support the junior high language arts curriculum are listed in Chapter V of this guide. They are all integrated series that reflect the skills and concepts in the Statement of Content, and the philosophy and methodology of the curriculum. These resources are not the curriculum; they support the curriculum. There are many skills and concepts in the Statement of Content that are not addressed in the basic resources but are to be taught. However, teachers who are unfamiliar with the philosophy and methodology of this curriculum will find using these basic resources very valuable. Using them in the manner recommended in the teachers' manuals will result in a language program that is well on its way to that recommended in this guide. However, supplementing will be necessary in certain strands, depending upon the series used. Whenever possible, activities used to supplement the basic resources should be integrated into the thematic units of the texts or taught in an integrated manner.

Some of the basic resources are arranged thematically. Usually there are enough themes to do one per month. However, teachers may choose to take more or less time depending upon the students' abilities and interests. Many teachers find that there are more activities in each series than can be accomplished in one year. Careful selection of activities is necessary in order to offer a balanced program.

It is not necessary to do all thematic units; some may be left out or teachers may wish to substitute another unit for one in the text. Nor is it necessary to do the units in the order in which they are presented in the text. They can be used in any order that makes good sense to the teacher and which is consistent with the program of studies. Generally speaking, the reading selections and activities do not become more difficult as the students move through the texts from front to back.

Teachers using one of these resources for the first time might choose to pick one unit and do all or most of the suggested activities in order to get a general impression of the resource. Subsequently, the teacher will want to select certain activities to ensure that a well-balanced program is offered.

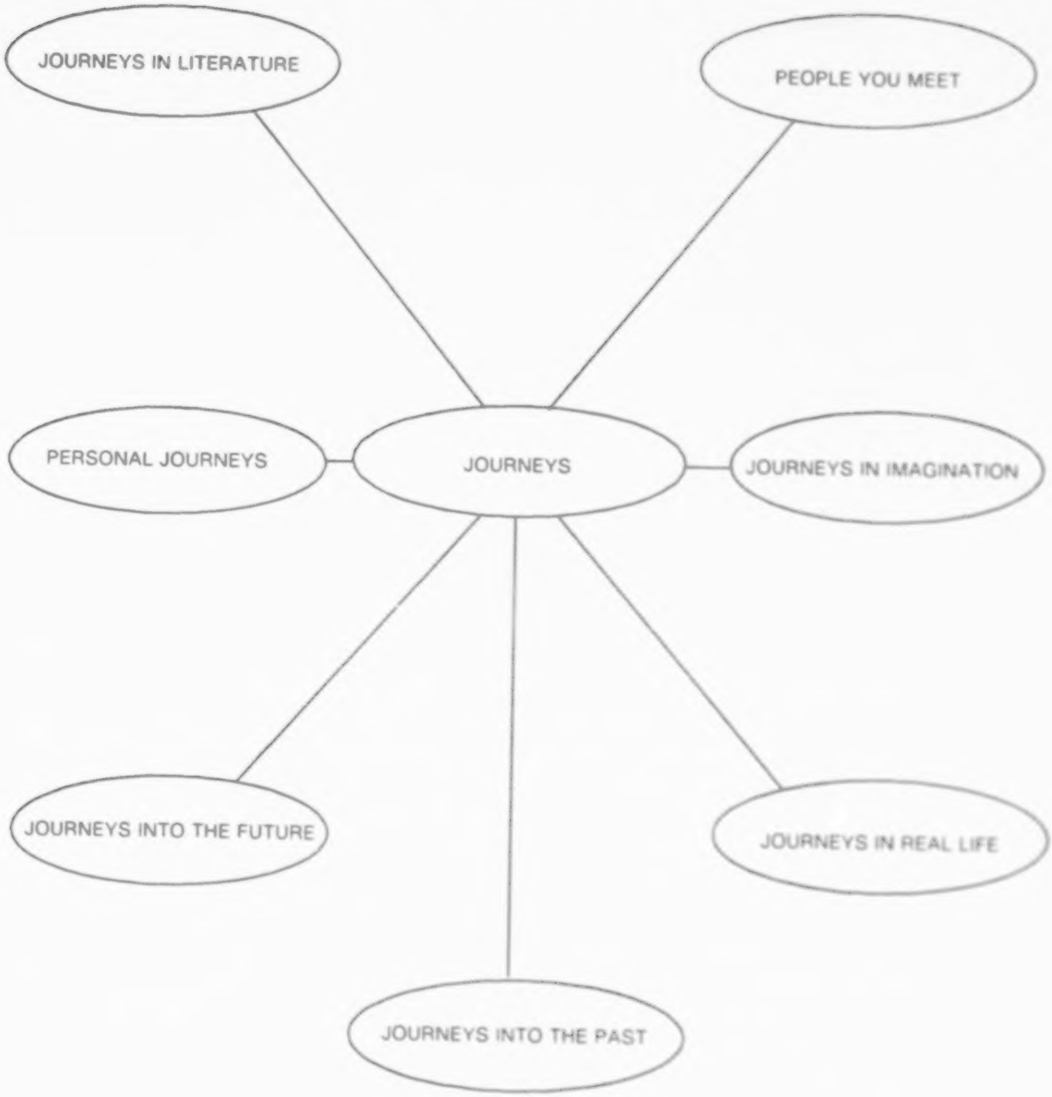
UNIT PLANNING

Many teachers have been teaching an integrated language arts program for many years and have developed their own thematic units by using literature selections and ideas from many sources. Some of these teachers will continue to plan their own units, incorporating into them some selections from the new basic resources. Other teachers will use the new resources as the basis for the thematic unit but add selections and ideas that they know work well with their students. Still others will use the new resources almost exclusively. They will plan ahead, leaving out some activities and adapting others, in order to provide a logical, balanced and effective program to meet the varied needs of their students.

Unit planning can be an enjoyable and stimulating activity, especially if teachers work together. Teacher-constructed units that have been developed with the needs of students in mind often work the best. Such units can be organized around a selected topic, activity or literary work of interest to the students. The unit can be focused by deciding what skills and concepts from the Statement of Content could be learned through involvement in the language activities such as a unit would inspire.

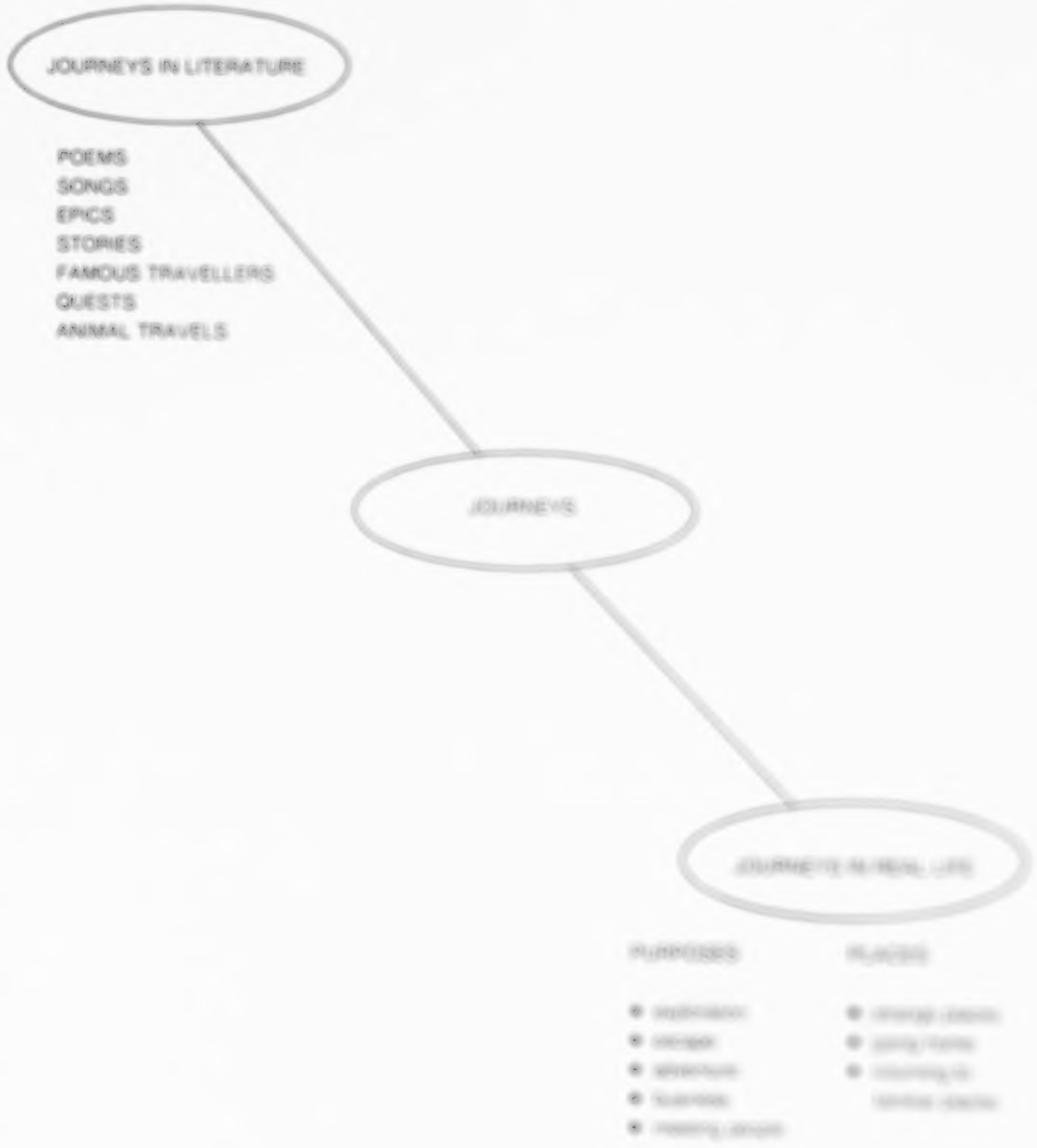
The unit can be given a sharper focus by choosing, from all the skills and concepts that could be learned, those which the students need. At other times the unit can be organized around a particular concept from the Statement of Content that needs to be developed or a novel that is interesting to the students. Occasionally, teachers begin with a theme and organize their language activities around it.
Various formats have been developed to assist in unit planning. The ones presented here were developed by the consultants and teachers with the Calgary Board of Education.

Figure C. WEBBING THE THEME



Step 1: Begin by webbing the theme. In this case the theme is Journeys. Think of various ways that journeys occur in life and literature.

Figure D. EXPANDING ASPECTS



Step 2: Subsequently, expand each aspect through brainstorming. Two of the aspects are expanded here for illustrative purposes but, in actuality, all aspects could be expanded in a similar fashion.

Figure E. ACTIVITIES

WRITING

- RAFTS assignments (assume role of a traveller e.g., refugee, animal, space traveller)
- Letter writing - writing home
- Planning a trip
- Travel brochure
- Writing a ballad
- Postcards and messages
- Itineraries - dates, routes, modes of travel, etc.
- Telegrams
- Journal writing series of entries (see *Bridges*, p. 40)
- Questions for character in story or interviewee
- Building your own adventure (see *Bridges*, p. 31)
- Change a story into play and perform

VIEWING

- Map study roads, rivers, places, etc.
- Map of a journey, fictional or real
- Map of favourite place
- Film VC-moonwalk, space journey
- Film "*Incredible Journey*"
- Find or take photographs and create a story
- Retell a story with illustrations or cartoons
- Use visual cues in pictures to predict events or make inferences about people, place/events (see *Bridges*, Chapter 10)
- Mural setting of a journey
- Models (e.g., space stations, setting)
- Make a comic strip of episodes of a story

SPEAKING

- Discussing personal travels
- Webbing words of journeys
- Opinions-benefits of travel
- Storytelling from traveller's point of view
- Choral reading of a poem
- Interviewing (e.g., pioneer, ESL student, travel agent)
- Generating questions for an interview

JOURNEYS

LANGUAGE ARTS FOCUS
Developing Inquiry Skills

- questioning
- inferring
- predicting

LISTENING

- Song (e.g., "On the Road Again", "Four Strong Winds", "In Search of the Lost Chord", by the Moody Blues, "Graceland" by Paul Simon)
- Guest speaker talk (possibly illustrated) about place visits
- Recording a story/myth and listening for non-verbal cues to meaning (e.g., characters, feelings, relationships)
- Tape announcements (airport, for example) and discuss appropriateness of language register

READING

First person stories of dangerous/difficult journeys (e.g., "Crusty's Crossing", *Contexts Anthology 1*)

- Migrations (e.g., "Something Told the Wild Geese", *Contexts*)
- Early Settlers (e.g., "The Decision", in *Inquiry into Literature, Book 1*) (The Barr colonists)
- Animals (e.g., "Underground to Canada", in *Contexts Anthology 1*)

Everest expeditions (e.g., narrative poem, "Everest Climbed", *Contexts 1*, pp. 111-113; accounts of recent expeditions)

- Steve Fonyo, Rick Hansen, Terry Fox
- Ballads (e.g., "Sir Patrick Spens")
- Novel: *Lost in the Barrens* (Farley Mowat)
- Poem: "At the Airport", in *Starting Points in Reading D*, p. 247
- Poem: "Flight of the Roller Coaster", in *Responding to Reading A*, pp. 262-265
- Greek myth: Phaeton ("The Horses of the Sun", in *Contexts Anthology 1*) "Icarus and Daedalus", in *Responding to Reading A*, pp. 302-307
- "Space Shuttle", in *Contexts Reading Skills 1*
- Diary "Journey of Charles Wayo", in *Contexts Anthology 1*; "Alone Across the Outback", in *Contexts Reading Skills 1*, pp. 70-73
- "The Cemetery Path", in *Inquiry into Literature 1*, pp. 27-28
- "One Mile of Ice", in *Inquiry into Literature 1*, pp. 81-83
- "Knowing Anna", in *Inquiry into Literature 1*, p. 70
- From "A Child in Prison Camp" in *Responding to Reading A*, pp. 102-118

Research first space flight, first manned space flight, longest space flight, space stations, etc.

- Letter re: ocean voyage "On the SS 'Lacuna'", in *Starting Points in Reading D*, p. 83

Step 3: Once selected aspects have been expanded brainstorm possible activities (in this case inquiry skills) and place in the appropriate section by strand. When the chart is completed, there will be a lot of interesting activities to choose from that promote language use and development. At this point, decide on the language arts focus for the unit; that is, the major language arts strategies and skills to be developed. In this example the focus is "inquiry skills". A blank chart is included in the appendices (see Appendix 2, Planning Chart).

Step 4: Next, decide on the sequence and duration of the activities. These activities begin as close to the students' experiences as possible, and move from the personal to the impersonal, and from the concrete to the abstract. The chart is used for sequencing the activities, listing needed materials, listing the skill objectives, ensuring that there is a balance among the strands, and indicating evaluation procedures. An example of a lesson sequence for the Journeys theme is included on pages 58 to 60.

This planning framework facilitates collaborative unit and program planning. Teachers who have worked together in this way have experienced benefits such as increased professional growth, better program articulation and other benefits between and across grades, and clearer school language policies. In other words, teachers experience the curriculum they are teaching.

This chart shows part of a unit outline for the "Journeys" theme.
A blank chart, included in the Appendices (see Appendix 2), is provided for your use.

Focus	**Initiating Activity for the Unit**	**Culminating Activity for the Unit**
"JOURNEYS" Developing Inquiry Skills: questioning, inferring, predicting		

ACTIVITIES	MATERIALS	PURPOSE •Concepts •Objectives •Skills	STRANDS					EVALUATION
			R	W	S	L	V	
Discussion: "Journey to a new home" — teacher's own anecdotes, either vicarious or personal — magazine/archival photographs of new Canadian settlers — student anecdotes - local students in a new school - foreign students in Canada	photographs books	Concept 24 Skill 2 recognize that participation in prereading activities can aid comprehension…				L	V	
		Concept 1 Skill 3 use talk to prepare for reading…			S			
Short writing assignment: "Tomorrow, you will move away, permanently, to another province." Brainstorm your thoughts and feelings and create a web to organize these. (Student explanation of ballet terminology.)		Concept 18 Skill 1 use appropriate writing techniques…to organize thoughts…		W				Teacher/peer feedback on: "How well have the students organized the feelings in their webs?"
		Concept 9 Skill 2 take pleasure in the power and beauty of well chosen words…				L		
Oral reading by teacher as students listen to "Knowing Anna" and follow in texts.	Inquiry into Literature, Book 1, pp. 70-6	Concept 29 Skill 1 develop attitudes of increasing tolerance and understanding through vicarious experience	R					
		Concept 31 Skill 1 understand the importance of reading…for exploring and thinking about life … by reading materials which represent the multicultural nature of society	R					

Focus	Initiating Activity for the Unit	Culminating Activity for the Unit
"JOURNEYS" #2		

ACTIVITIES	MATERIALS	PURPOSE •Concepts •Objectives •Skills	STRANDS R	W	S	L	V	EVALUATION
In small group discussion, describe a situation in which you have felt uncomfortable for another person.		Concept 4 Skill 5 develop competence in speaking to classroom groups to convey thoughts, feelings and information			S			How well did students speak and listen in this situation? Were speakers able to speak honestly and freely? Did listeners act as an empathetic audience?
		Concept 8 Skill 6 appreciate the spoken messages of others and identify with the experiences of others				L		
Individually, write a diary entry, giving the actual date as closely as possible, explaining both the above situation as well as your reaction(s) to it.	Inquiry into Literature, Book 1, pp. 70-6	Concept 20 Skill 2 ...personal satisfaction from assigned writing which relates to the context of experiences...		W				Did students gain satisfaction from their writing?
With teacher assistance, prepare a chart comparing Anna's journey in life to a new country with her journey in ballet class toward new friendships.		Concept 16 Skill 9 demonstrate an ability to unify their writing by using related ideas in appropriate order		W	S	L		Were students able to adjust their writing for different purposes (e.g., tone, language, distance)?
In pairs, prepare a series of questions which will be used to interview Anna about the difficulties she has had in adjusting to her new life in Canada. There will be two separate interviews: a. Be objective in your questioning -- obtain specific factual information. b. Be sympathetic toward Anna in your questioning -- ask questions that will show her you care.		Concept 19 Skill 9 write clear and effective exposition...		W				Were the students able to project themselves into the characters?
		Concept 19 Skill 2 write for a variety of given purposes and adjust the writing to suit each purpose						
		Concept 29 Skill 3 discuss their personal response to the actions, values and motives of characters and provide support...	R		S			
Role play the interviews with Anna alternating roles.								

Focus "JOURNEYS" #3	**Initiating Activity for the Unit**	**Culminating Activity for the Unit**

ACTIVITIES	MATERIALS	PURPOSE •Concepts •Objectives •Skills	STRANDS R	W	S	L	V	EVALUATION
Extension:								
Think of television programs which feature characters who speak with definite accents. Audiotape portions of their speech. Listen to the recordings and try to analyze the speech patterns that create those accents. Have the students attempt to reproduce the patterns.	television audiotape recorder	Concept 7 Skill 4: develop awareness of accents...in order to become more sensitive and understanding....				L		To what extent were students able to accept that ideas can be expressed clearly and effectively in different dialects and accents?
		Concept 9 Skill 5: appreciate and be tolerant of the many dialects and accents....				L		
Read other stories by Dorothy Barnhouse.	Western Canadian Literature for Youth Anthologies	Concept 30 Skill 4: locate other books by an author who has pleased them.	R					

LONG-RANGE PLANNING

The broad scope of the language arts program in junior high school means that each teacher must plan carefully. Over the course of a school year there should be a balance among the five strands with reading and writing receiving the largest amount of time and concentration. Long-range planning will help to ensure that there is a balance to the program. The recommended resources contain far more activities than can be accomplished in one year. Long-range planning will assist the teacher in selecting appropriate activities so that the students have varied, balanced and well-organized learning experiences.

Long-range planning also allows teachers to plan learning experiences in language arts that will complement those in other subject areas. Not only that, but long-range planning will ensure that needed resource materials can be booked in advance. Every effective language arts program requires the assistance and cooperation of the teacher librarian. The librarian's skills and knowledge are essential; long-range plans will help to ensure that the teacher librarian will be available for assistance with resources and ideas when necessary.

Without long-range planning and the thought it provokes, teaching can become a constant diet of the same last minute approaches. Students need a variety of activities and experiences to meet the range of learning styles present in every classroom. It takes time to plan for such variety.

Long-range plans can be shared with other department members to ensure that classroom materials can be shared and that the language arts program in each class is coordinated.

Some district administrators require that a copy of long-range plans be submitted to them, with another to be kept in the classroom at all times. Teachers can use the recommended resources and the list of skills and concepts found in the guide to prepare these plans. Remember that the resources support the program; they are not the program. The program of studies contains the mandated portion of the language arts program.

DEVELOPMENTAL PATTERNS IN ADOLESCENCE

It is absolutely essential that the development and implementation of the language arts curriculum take into account the following considerations:

- the nature and needs of the learner
- the nature and needs of a changing society
- the nature of knowledge
- the learning environment.

The language arts curriculum and the methods of implementation must meet the wide range of needs and abilities of students. Because every person is unique, our classrooms are filled with students with a variety of natures and a variety of needs. This is especially true in the junior high school where students have been in school for a number of years and there is an ever-widening range of needs to be met in each class. The elective portion of the program is designed to enable teachers to meet as many of these needs as possible. Of course, in language arts, teachers are always varying the content and their instructional strategies to meet individual needs.

Interest inventories can be useful in gaining information about individual students. The inventory below, reprinted from the *Senior High School Language Arts Curriculum Guide*, 1982 can be adapted to suit specific needs. It can serve as a good discussion starter and as a prewriting activity.

1. Explain whether you expect to enjoy language arts this year.
2. What do you like most about language arts?
3. What do you like least?
4. What skills do you need to improve?
5. What do you hope to do when you finish school?
6. What is your favourite school subject?
7. What interests or hobbies do you have?
8. Are you an "expert" on something? What?
9. List some recent movies you have seen.

10. What would you say is the best movie you have ever seen? Why?
11. List some books you have read.
12. What would you say is the best book you have ever read? Why?
13. What magazines do you read?
14. What TV programs do you prefer? Why?
15. What radio station do you usually listen to? Why?
16. How much time do you spend watching TV each day?

Knowledge of students' usual developmental stages can't be taken to mean that all students of a given age or grade must be at that stage. There will always be a mix, and it is important to know the likely proportions of that mix. Teachers must be knowledgeable enough to provide support by adapting the curricular demands to the range of students in their classrooms.

Theories of human development view learning and development as an interactive process among the child, the environment and other people who interpret the environment for the child. The child is viewed holistically - emotional and social learning affect cognitive learning. The reverse is equally true. As the child seeks to construct meaning from experience, cognitive abilities interact with affective learning.

A few developmental characteristics of junior high school students are highlighted here. There are many other characteristics that are equally important.

CONCRETE OPERATIONS

Most junior high students are still in the concrete stage of intellectual development. Some, by Grade 9, are beginning to enter the formal operations stage. This means that most classroom instruction needs to be supported with a concrete context. Hands-on activities, films, pictures, charts, and diagrams provide needed support for our junior high students. Instruction should point gradually toward formal operations, for those students who can handle it, at the end of the junior high school years but, typically, instruction should be at the level of concrete operations.

REASONING

Reasoning in the junior high school years means relating one thing to another, using a limited number of elements. Students are not able to hold many elements in mind at one time. Also, students are egocentric rather than sociocentric in their language or world view. One implication of these characteristics is that few junior high students are capable of writing formal essays. Formal essay writing demands holding many elements in mind at the same time, and maintaining awareness of the reader's point of view. These demands are beyond many of our students. The formal essay, for this reason, is not a part of the core program in language arts but may be used for the enrichment of those few students who are moving from concrete to formal operations. Even then, these students will need increased contextual assistance.

AWARENESS

Most junior high school students understand systems through using them and through engaging in rather than analyzing processes. The junior high language arts program recognizes this by stressing language use rather than language study. Students should use language more and study it less. The isolated study of grammar is not appropriate. Students should learn library skills through guided use for specific and limited purposes. Skills in the use of library resources should be integrated with classroom instruction. Students should read and listen to literature more and analyze it less.

EMOTIONALITY

Junior high school students often respond emotionally first. They swing from one emotional extreme to another. Literature that deals with emotionality appropriate to adolescence can be read and discussed and may prove useful as vicarious experience. The junior high curriculum stresses personal response to literature. This allows students to begin with an initial emotional response, to discuss the reasons for their response and, gradually, over the years, come to a more critical understanding of what it is about themselves and the text that produced that response. The curriculum also stresses classroom talk, group discussion, and exploratory and personal writing. All of these aspects of the language arts curriculum take the characteristics of adolescent emotionality into account.

SOCIAL INTERACTIONS

Junior high school students have strong needs for affiliation, and for belonging. The junior high language arts curriculum emphasizes classroom talk. Students are encouraged to talk in small groups for prereading and prewriting activities. They are encouraged to respond to literature through small group discussion, and peer editing is recommended. Many activity suggestions, such as making collages, bulletin board displays and models or dioramas, can be accomplished by working in pairs or small groups. The monograph on "*Students' Thinking: Developmental Framework Cognitive Domain*", published by Alberta Education, March 1987, cited in Chapter V, may be of assistance.

DEVELOPING THE TEACHING CONTEXT

Different children learn in a differing mix of styles and there are several routes through which a child can develop to adulthood. The child is also capable of different types and amounts of learning at different times. The learnings - concepts, skills and attitudes - of which the growing student is capable are greatly affected by the context in which the learning occurs. This context includes a variety of things. It includes the real or tangible things which the student can touch or see and which help understanding. Context includes the representations which teachers make to help students understand - models, pictures, films and bulletin board displays. The context also includes the verbal mediations that teachers use to make connections among ideas, to explain tasks, to direct attention to new ways of thinking. Perhaps most important, context includes the previous background experiences and knowledge that the students bring with them to the learning situation. The depth, complexity and variety of a student's own language and the knowledge and experiences he or she can draw upon greatly affect this context. Generally, younger students, and students learning new skills and concepts, require much more personal or concrete contexts than do older students or those who have had previous experience with the concept or skill.

The skills and concepts listed in this guide (p. 8 to p. 27) have attempted to provide clues to the appropriate contexts for the language arts curriculum. However, no skills and concepts list can provide sufficient context. It is the context provided in the classroom that is the most essential ingredient to the successful implementation of a curriculum and to the success of the students in achieving the intended learning outcomes. The junior high curriculum was developed using a certain context - background knowledge and experience. Those who teach the curriculum will supply their own contexts based upon their knowledge and experience. The meanings intended by the developers and those constructed by the readers will be different. It is recommended that teachers give a great deal of thought to the context in which the skills and concepts are taught and learned. Inservice on the curriculum would be beneficial, as would reading books and periodicals from professional libraries. It would also be beneficial if teachers worked and talked with other teachers, shared their ideas, plans, observations and reflections on how things are going. In these ways the context for instruction in the skills and concepts could be built gradually by Alberta teachers.

Teachers must always be asking themselves and discussing with each other:

1. What types of context must be supplied to ensure that students at this developmental stage can learn this material?
2. How much context must be supplied to ensure that students at this developmental stage can learn this material?

In all subject areas, perhaps especially in language arts, students require a supportive, patient and positive learning environment.

REQUIRED AND ELECTIVE

The required and elective components of the junior high language arts curriculum have been explained on page 6 of this guide. The elective component is not optional. The curriculum must be adapted to provide enrichment, remedial activities and strategies for those students who need them. The Statement of Content provides some assistance in adapting the program. The skill statements include, in italics, suggested ways the skill could be developed. Teachers are to choose from this list the activity which would best fit the needs of individuals or groups of students for enrichment and remediation.

It is not recommended that teachers organize their language arts program so that the elective component is left to one or two special periods per week. Rather, it is recommended that the elective component be a part of the normal classroom period. Teachers will adjust the program to suit student needs within the regular class period by choosing appropriate activities and teaching strategies.

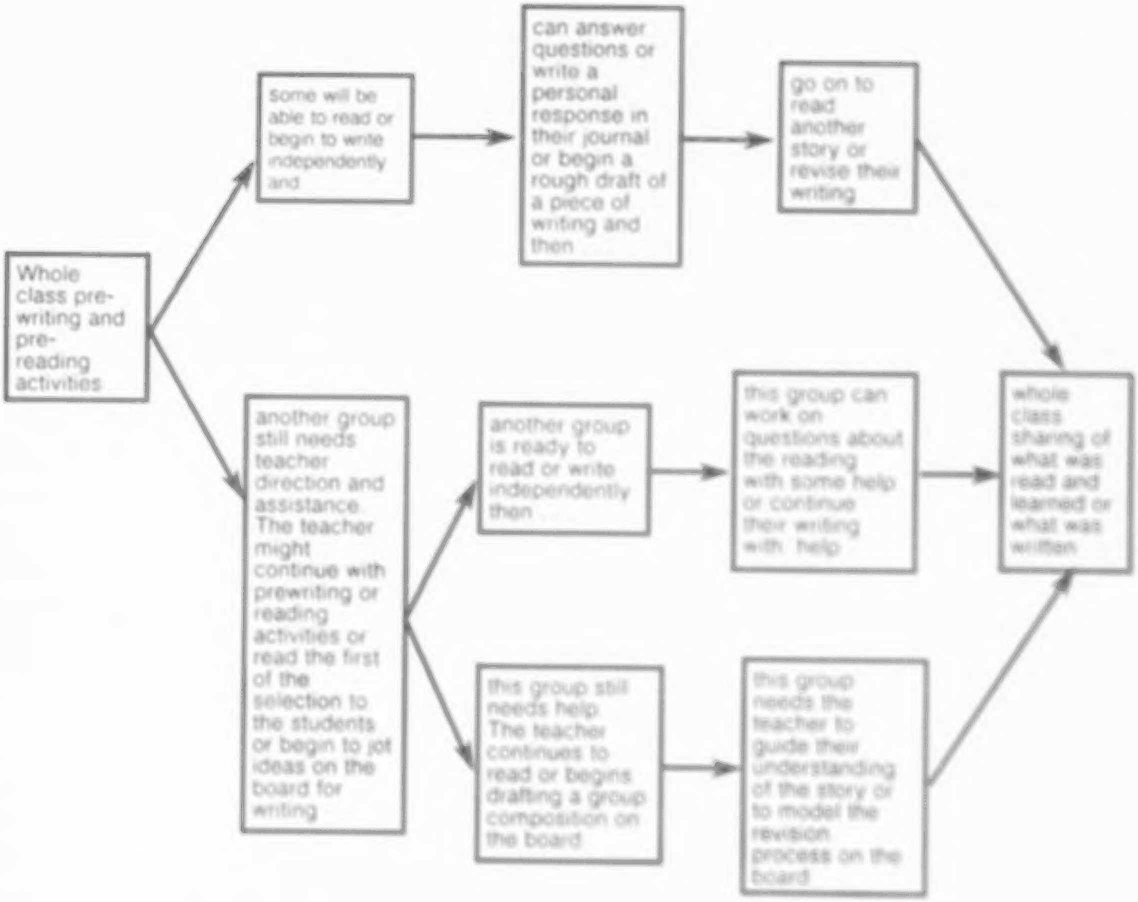
All students need opportunities to develop all of the skills and concepts to the best of their abilities. For example, all students need to learn to revise their writing, but some need different help than others. For some, revision might be delayed until they develop some fluency in writing. Sometimes the non-fluent writer is discouraged by the prospect of revision. Also, some students prefer to revise as they write rather than as a separate step following drafting. Some students like to revise and never seem to be satisfied; others do not like to revise or even read over what they have written.

In the same way, all students need to understand that prereading activities can aid comprehension. However, depending upon the student, the reading selection and the reading situation, more or fewer prereading activities may be needed. Some students can read and understand most selections with minimal prereading activities. Other students will not be able to read some selections no matter how many prereading activities are used. These students may need to have the selection read to them or have another selection to read.

Teachers who wish to fulfil the mandate of adjusting instruction to meet individual needs will find themselves working very hard to learn to work with groups in a forty-minute period in junior high school. This is a challenging but rewarding and not impossible task. Plan to begin this year and work at it gradually over your teaching career. Expect yourself to make progress each year but don't set unrealistic expectations for yourself. Enlist like-minded teachers on your staff, of any subject area, to work with students in groups, too. In this way students can become more experienced with group work. The other teachers will provide needed support. Begin with the Grade 7 students -- they might be used to group work from elementary school -- and continue group work with them through Grade 9.

One possible way of working with groups on a reading or writing assignment is shown schematically in Figure F below.

Figure F


Whole class pre-writing and pre-reading activities
some will be able to read or begin to write independently and
can answer questions or write a personal response in their journal or begin a rough draft of a piece of writing and then . . .
go on to read another story or revise their writing
another group still needs teacher direction and assistance. The teacher might continue with prewriting or reading activities or read the first of the selection to the students or begin to jot ideas on the board for writing
another group is ready to read or write independently then . . .
this group can work on questions about the reading with some help or continue their writing with help
whole class sharing of what was read and learned or what was written
this group still needs help. The teacher continues to read or begins drafting a group composition on the board
this group needs the teacher to guide their understanding of the story or to model the revision process on the board

It will not be necessary to follow this process for every selection read, nor for every piece the students write. However, all students will benefit from this type of process whenever it is needed and manageable. Many other ways of adjusting the skills and concepts to meet individual needs will be used by teachers who discover them through observing how their students learn.

GROUP WORK AND TALK

Talk is the foundation upon which the other language arts are developed. Purposeful talk in planned learning situations is of vital importance for learning and should be encouraged in all language arts classrooms.

Much has been written in the program of studies and in this guide stressing the importance of talk in the language arts classroom. It is obvious to observers of adolescent behaviour that talk is extremely important during this stage of development. Adolescents spend much of their time talking in small groups. However, they may not receive enough opportunities to talk in small groups in the language arts classroom. If students are unfamiliar with group work, some of the following suggestions might prove helpful:

1. Begin with tasks that can be completed in a short time. For example, have the students brainstorm for five ideas that they could write about or list five questions they have after reading a short selection.
2. Vary the membership in the groups, depending upon the task. Randomly assigning members to groups works well sometimes, although, at other times, the group dynamics produce unfortunate results.
3. Ensure that the group tasks have a definite, concrete outcome that is clearly understood by all students.
4. Groups work better, initially, if the tasks are of the type that can be completed independently but could be enhanced by working collaboratively. Responding to questions based upon a short story is an example of such a task.
5. Encourage the students to develop their own list of guidelines for successful group work and to evaluate how well they applied them.
6. Tape record a group discussion and have the students listen to see where the group worked well and where it struggled. Ask them to speculate on reasons why.
7. During group activities it is important that the teacher be interested in each group's progress. The teacher should move from group to group listening in an interested manner but not overtly directing the group. Sometimes a question from the teacher will be enough to stimulate the group to new ideas or get it through a difficult impasse. The teacher should listen and observe before participating.

Group work is especially useful during the reading and writing processes. In groups, students can discuss the literature they are reading, prepare oral presentations of poems, plan a play based upon a story, or predict what will happen next in a novel. Group work is an excellent way for students to gain ideas for their writing, to share and receive feedback on initial drafts, and to do peer editing.

The appendices include a sample Group Discussion Checklist for Self-Evaluation (Appendix 7) and a Group Discussion Observation Questionnaire (Appendix 8).

GRAMMAR

In the Statement of Content the word "grammar" appears only once. To some language arts teachers, this single isolated appearance may suggest that a traditional and important part of the language arts curriculum has been overlooked. This, however, is not the case. Instead of treating grammar as a topic in its own right, it has been redefined as a functional part of the writing process. The goal of grammar in a language arts program is not that students can master it as a body of facts and rules, but that they can use its concepts and terms as tools for the construction of clear and effective written sentences. The teaching of grammar as a body of information about language – facts about parts of speech and about clauses, for example – accompanied by the testing of this knowledge through exercises in identifying words in sentences and through clause analysis, arises from theories of language and language learning that are no longer widely held. First of all, in the nineteenth century when the traditional approach to English grammar teaching was established, teachers believed in a single correct version of language that was based on the best writing available. By teaching the definitions and rules of prescriptive grammar, they believed they would eradicate everyday colloquial speech and replace it with formal, elevated English. Of course, everyday speech survived very well. The curriculum, on the other hand, accepts that language forms vary according to purposes and situations. Speech, the primary form of language, is different from writing. The aim is not to eradicate colloquial speech but to extend it and to build on it so that students will develop a wide language repertoire that allows them to use appropriate forms of language in a variety of situations. Acceptance of the principles of variety and appropriateness removes one of the major justifications for grammar teaching.

Second, until the 1930's, and again in the 1960's, separate textbooks for grammar were prescribed for Alberta junior high schools. Grammar was taught as an independent part of the language arts program. The belief was that if you learned some theory about language – grammar is, after all, a theory about language – you could then use this theory in the practice of composition. However, students are unsuccessful in making the transfer from grammar lessons to composition, regardless of whether those lessons are based on traditional prescriptive grammar or on the more modern descriptive or transformational grammars. The curriculum, with its emphasis on integration among the components of language arts, subscribes to a different theory of language learning. It is based on the theory that skill follows use; in other words, students extend their language ability through opportunities to use language in speaking, writing, reading, and listening. Their tacit knowledge of grammar, which most children begin to construct from the age of two, enables junior high school students to produce and understand sentences that contain grammatical complexities that are far beyond their intellectual capacity to grasp or explain as theory. However, the principles of variety, appropriateness, and experiential learning that underlie the curriculum do not mean that grammar has nothing to contribute to junior high school language arts. It is simplistic to claim that we all learn to write, for example, merely by writing. We certainly need to write a lot; but we also need to reflect on our writing; that is, to consider it critically with a view to improving the clarity, force or accuracy of the message. Grammar gives us some tools with which to conduct this critical self-appraisal. This is why the only reference to grammar occurs in the writing section of the Statement of Content, under editing.

It is widely accepted that, as a tool for reflecting on writing, grammar is best taught at the point of need. For example, it is quite common for students to say things like, "I had a fun time last night." It is likely that this fairly common use of the noun "fun" as an adjective will occasionally stray into writing where it is not yet established as acceptable usage. A teacher, finding such examples in students' writing, may wish to help them see the difference between "fun" as a naming word and "fun" as a describing word in order to avoid the more colloquial usage in their writing. The teacher might write on the board:

1. The students had ______ fun in drama class.

2. The students had a fun time in drama class.

Then the teacher could ask the students to suggest words or phrases that could fit into the blank in sentence 1. Suggestions might be: "great", "some", "a lot of", "lots of", "real". If asked what all those words and phrases were doing in the sentence, the students answer would be that they were saying something about fun – how much or what kind of fun it was. Fun was therefore the name of something, or a noun.

Turning to statement 2 above, the teacher could ask for ways in which a fun could be changed in the sentence. Based on current colloquial usage, suggestions might be: "a funner", "the funnest", "quite a fun time". The teacher could then ask what fun and its other forms were doing in this sentence. The answer is that they are telling about "time" – what kind of a time it was and to what extent it was a time of fun. In this case fun is acting as a word that describes another word, or as an adjective.

Now comes the question of whether it is acceptable to use "fun" as an adjective. This usage question, of course, might lead to an interesting discussion about how acceptability is established. English is full of nouns that can be used as adjectives. But has "fun" achieved this status yet? At this point the teacher could make a categorical statement about its inappropriateness in formal writing. Or a number of dictionaries, including recent ones, could be consulted to check. The dictionary abbreviations for nouns and adjectives could be reviewed briefly at this point if necessary.

This episode was an example of grammar teaching. It arose out of a writing situation and was designed to help students become more conscious of their language usage. The grasp of the grammatical terms, noun and adjective, once the objective of traditional grammar teaching, was, in this case, a by-product of the instruction. Students are never tested on their ability to remember what nouns or adjectives are, nor on their ability to pick them out of sentences. The learning of terms in this incidental way may assist students to acquire some of the language that is used to talk about language which may help teachers communicate with their students about writing.

The following second example shows an alternative to the traditional analysis of sentences into main and subordinate clauses. A student writing about the 1916 fire that destroyed Canada's Parliament Building, might have written:

> "The fire spread quickly through the panelled corridors of the Commons, the corridors were panelled with pine."

At the editing stage the author expresses some dissatisfaction with the sentence but cannot see how to fix it up. In a conference with the teacher, the student asks for some advice. The teacher might help the student recast the sentence to avoid the comma splice. For example, it might be rewritten as:

> The fire spread quickly through the panelled corridors of the Commons, and the corridors were panelled with pine.

However, the student realizes that this is still an awkward sentence, so the teacher suggests getting rid of the repetition of "corridors" and "panelled" by writing:

> The fire spread quickly through the corridors of the Commons which were panelled with pine.

The teacher underlines the relative clause and tells the student what it is called, then asks what it was that was panelled, the corridors or the Commons? The student sees that in this respect the sentence is unclear. The teacher then crosses out the words "which were", puts a comma after "Commons", and asks if what is left is a good sentence. The student says it sounds okay but that it's still unclear. So the teacher then crosses out the word "with" and rewrites the sentence as:

> The fire spread quickly through the pine-panelled corridors of the Commons.

The student agrees that the sentence is now clear and concise. The teacher has used grammar to show how clauses can be transformed and rearranged to express the relationships among different ideas as part of the writing process.

Using grammar in this functional way to help students reflect on their writing is demanding on the teacher's own knowledge of grammar, or grammars. A teacher who has a good grasp of traditional and modern grammars will be able to take advantage of "teachable moments". Such a teacher uses his or her own extensive knowledge of grammars, not to teach that knowledge but to use it in teaching control over written expression.

PERSONAL RESPONSE TO LITERATURE

Chapter II of this guide discussed the importance of personal response to literature as a step toward understanding and interpreting literature and as the precursor to critical response. The recommended texts provide suggested activities to promote personal response to literature. Teachers are encouraged to try these strategies and to adapt them for use with many different literary selections. The development of personal response to literature makes a significant contribution to the achievement of an important and fundamental goal of the language arts program – the enjoyment of literature. Through personal response to literature the language arts teacher can deepen the authentic and personal response of every student by guiding all students to wider reading and more reflective writing. In addition to the ideas to be found in the recommended series the following ideas might prove helpful.

THE READING RESPONSE JOURNAL

The reading response journal is a notebook or writing file in which the students record a measure of their enjoyment of a self-selected book. The response journal can be incorporated easily into a sustained silent reading program. Upon the completion of a unit or chapter of the book the students write in their response journals their own personal response to the reading experience. During the initial stages the teacher will need to provide directions, encouragement, suggestions and prompts until the students are familiar with the activity. One of the best strategies, initially, is for teachers to model the process and to share their journal entries with the students. Teachers should also decide whether the response journals will be completed individually or with partners and whether the entries will be shared and discussed in small groups.

THE LISTENING LOG

This procedure is similar to the reading response journal except that it is used in conjunction with the teacher's routine of reading aloud to students books which would be inaccessible to them. At preplanned intervals in the reading, the teacher pauses to allow students an opportunity to record their personal responses in their listening log. As with reading response journals, the variations are endless. Once again, teachers will need to provide direction and act as models. The following questions will help students to know what to write in their logs and journals.

1. What are you thinking of?
2. What experiences have you had that are similar?
3. What other literature selections have you read that were similar?
4. What pictures occur in your head?
5. What feelings do you experience?
6. Do you like the people you have met?
7. Are the people like others you have met?
8. What do you expect will happen?
9. What questions do you have?

Another idea that is sometimes successful is to provide students with copies of poetry selections. Have the students jot down ideas or questions that come to mind. Have the students share and discuss, in groups, their reactions and questions. It is helpful if the procedure is modelled on the overhead projector by the teacher. Later, students could use this procedure in groups and present to the class their personal responses to the poem. These personal responses can lead to critical responses as the students reflect upon why they had certain reactions to the poem. Was their personal response caused by something that the poet did, or was it caused by something arising from their own personal experiences?

As students and teachers become more familiar with personal response to literature, new ideas for promoting it will arise within the classroom interaction. Teachers are encouraged to try out these new ideas and to share them with other teachers.

TECHNOLOGY

Computer technology can greatly enhance all stages of the writing process - prewriting, drafting, editing, sharing. The language arts classroom is not the place for a course on how to operate a computer but it is, most definitely, the place for students to use a computer as a tool for writing. The computer is an ideal tool for storing and retrieving prewriting ideas. It makes drafting, editing and revising an interesting task for the writer. It makes readable hard copy for students to share with others.

Many junior high students are familiar with the word processing capabilities of computers and have developed keyboarding skills. Many students have access to computers at home for completing homework assignments. Teachers will need to make decisions about what really matters in student writing once spelling and syntax checkers become readily available to students. The program of studies supports and encourages the use of computer technology.

There is an increasing number of articles written about computers in the language arts classroom. Teachers need to read widely in this area so that they are informed about new developments in the technology and in teaching strategies. However, a few points need to be made.

1. Computers should be used to enhance language use, not for the study of language. Computer programs that engage students in drill and practise in grammar or in editing other people's writing are of little use.
2. Students should be encouraged to use computers in pairs. This promotes talk and a sharing of ideas. It promotes peer editing and peer response.
3. Computers are most effectively used if they are situated in the language arts classroom and are an integrated part of the ongoing writing activities.
4. Computers should be used to facilitate thought. This is their main function. They should not be used in place of the teacher. Skill and drill exercises done on the computer are not easily transferred to real writing situations. The best place for students to learn writing skills is not from isolated skill in a prepackaged computer program but within the context of a piece of their own writing.
5. Teachers need to understand how computers can be used in the classroom so that they can maintain control of such use. By ignoring computer technology, control might be handed over to others who might not understand how language is learned.

One of the best ways for teachers to learn about computers is to work collaboratively with students. The role of computer technology and its use in language learning is significant and it is clear that teachers cannot ignore its influence.

IDEAS THAT LEAD TO STUDENT INVOLVEMENT

Listed here are some ideas teachers often use, and which lead to student involvement in language use. They are organized according to strand: speaking, listening, viewing, writing and reading. Within each strand the ideas are organized by concept. The concepts that appear here were developed by a group of teachers from the Calgary Board of Education. The committee wishes to thank them for sharing their ideas.

SPEAKING

Concept 1 - Exploratory talk has an important function in the process of learning.

- Create a non-threatening environment which will foster the sharing of personal opinions, thoughts and experiences as related to the unit or theme of study.
- Share personal experiences with one another to help clarify thoughts and realize what different viewpoints we bring to literature and to our writing.

Concept 2 – Effective communication in small group discussion is an essential part of learning and language development.

- Hold a small group discussion of a topic in front of the class. Each person in the group has an opportunity to speak and then the discussion is opened to the audience.
- Tape record group discussions and then analyze the process.
- After reading a story, list some discussion questions. Divide the students into groups. Each group deals with a separate question and becomes the expert on it. The group then teaches the rest of the class.

Concept 3 – Conversation calls for appropriate language, tone, and non-verbal behaviour to suit the audience, occasion or purpose.

- Have the students make a request in as many ways as possible; e.g., a request to borrow a book.
- Have the students role play situations in which the same information is communicated to different audiences. Discuss the way the language changes in each case.
- Have students plan tours and act as guides for visitors to the school.

Concept 4 – The ability to speak easily and effectively when presenting is an essential communication skill.

- Readers' theatre.
- Choral reading.
- Have students write advertisements to sell a product to an audience.
- Plan and present a mock trial for a character in a story and have other characters testify for or against the character.

LISTENING

Concept 5 – Listening is an active process that involves constructing meaning.

- Present cartoons, films or any visual without sound and then with sound and discuss the difference.
- Have the students follow oral directions.

Concept 6 – Effective listening involves consideration of the context of the listening situation.

- Have the students listen to different radio or television commentators on the same topic.
- Have the students compare various versions of the same song.

Concept 7 – Appropriate listening strategies are essential to effective listening.

- Draw an object that someone describes orally.
- Extrapolate or interpret the personality and character by listening to a tape recording.

Concept 8 – Increased comprehension and appreciation can result from responding to the listening situation.

- Listen to humourous audio materials such as those done by Bill Cosby.
- Express personal responses to a variety of commercials.

Concept 9 – Listening for pleasure involves sensitivity to and appreciation of what is heard.

- Using music, have students describe what the music is telling them.
- Listen to words or music separately and then together, making judgments about each.

VIEWING

Concept 10 – Effective viewing depends upon the active involvement of the viewer.

- Use films with well developed characters and discuss how the characters are portrayed visually.
- Use still pictures to speculate on what happened to cause the action in the picture, or predict what will happen next.

Concept 11 – Visual communications possess distinctive elements and structures which may affect meaning.

- Have the students compare a written version of a story with a filmed version of the same story. Discuss such matters as cuts, additions, concern angles, colour and lighting.
- Have the students write about characterization in films as revealed through such things as body language, clothing, facial expression, and use of language.

Concept 14 – Critical viewing is an important life skill.

- Examine how techniques used by the director affect the viewer.
- Create commercials that are realistic.
- Have the students analyze current commercials for such things as cultural expectations and sex roles. Do the students agree with the commercials' views?

WRITING

Concept 15 – In the writing process, appropriate prewriting strategies can assist a writer to discover and express ideas.

- Keep a record of personal activities.
- Plan a field trip or have a guest speaker.
- Use role playing as a stimulus to writing.

Concept 16 – Appropriate organization and development of ideas are essential qualities of effective writing.

- Read a short story for enjoyment and write it in a different format such as a play or diary.
- Use open-ended stories to be completed.
- Read examples of good topics and concluding sentences. Have the students find others.

Concept 17 – Effective editing involves revision for the purpose of evaluating ideas and further shaping of the composition.

- Model revision techniques for students.
- Encourage the use of word processors.
- Have the students revise the same passage in small groups and discuss.

Concept 18 – Effective editing develops the ability to use the conventions of written language.

- Use peer editing strategies.
- Have students edit using a checklist.

Concept 19 – Competence and flexibility in writing are developed through a broad range of writing experiences for a variety of purposes, audiences, formats, roles, relationships.

- Present information in more than one form.
- Allow students to choose from a variety of forms when doing an assignment.
- Have the students assume a character's personality and change the point of view.
- Write the same letter to a variety of audiences; e.g., an elementary student, a parent, an administrator.
- Write a classroom newspaper which includes a variety of writing; e.g., editorial, reviews, cartoons, advice columns.

Concept 20 – Personal enjoyment and satisfaction in writing develop through being involved with meaningful writing experiences.

- Encourage pen pals.
- Compile a class anthology or magazine.
- Publish and celebrate student writing throughout the school.

Concept 21 – Writing to learn is as important as learning to write.

- Encourage students to write rough notes in a file or notebook as they read.
- Encourage students to write their ideas about characterization or theme, not to get the right answer but to discover what they think.
- Have the students write about how they read and write.
- Encourage students to keep a diary or start a sustained writing program.

READING LITERATURE

Concept 24 – Appropriate prereading strategies can assist readers to understand what they are reading.

- Have the students predict what a book is about by examining its cover, illustrations and chapter headings.
- Encourage students to share personal experiences similar to ones to be encountered in the selection.
- Guide the students as to special reading strategies needed to cope with the selection.

Concept 25 – Selection of appropriate strategies during reading can assist readers to understand what they are reading.

- Have the students listen to part of a story and write three questions for the class to discuss.
- Encourage students to write questions after reading a poem and then answer their own questions in their response journals.

Concept 26 – Appropriate strategies following initial reading can assist students to respond to and reflect on what they have read.

- Give the students a copy of a poem and encourage them to write experiences that come to mind as they read. Share these memories in groups.
- Have the students explain why someone might or might not like a particular poem.

Concept 31 – Lifelong reading for enjoyment, appreciation and information is important to the well-being of the individual.

- Have students select a book they enjoyed reading and find a way to present it to the class or small group.
- Begin a sustained silent reading program in your classroom.
- Encourage the students to talk to others about books they have enjoyed.

WAYS OF EASING THE MARKING LOAD

1. Do not grade papers that are written early in the year. Rather, use them for gaining diagnostic information. If early papers are not marked, students have an opportunity to get used to a new grade and teacher, and to remember what they learned in the previous year. Also, this practice helps to develop a good classroom climate in which students will take risks, knowing that their report card mark will not suffer.
2. Use writing portfolios. Portfolio grading gives a cumulative grade based on writing done over a period of time. The students are asked to make a judgment about which pieces of writing are their best and to put them in a file or portfolio for grading. The students will have written a lot of drafts but they only polish a few into final copy for inclusion in the portfolio. The portfolio selections should be representative of the variety of writing done throughout the unit or term. Students need to be aware of the criteria for evaluation in advance of selecting their pieces for evaluation. The teacher reads through the selections in the portfolio, looking for common strengths and

weaknesses, and preparing appropriate responses. In a teacher-student conference many things can be communicated without the need for written comments.

3. Use a minimum-plus system. This means that everyone who complies with the minimum requirements gets a certain grade. To get a higher grade the students would have to write more, or revise more, or write a wider variety of selections. This method requires careful consideration about what a passing grade consists of and whether the minimum grade will be a C or a D.

4. Use selective marking. The teacher decides to mark only certain writing assignments. Only the writing from these assignments needs to be polished into a final draft. Other assignments can be left in draft form. When grades are given on a single piece of work, students must know, in advance, the criteria for grading. These criteria need to be well explained so that the students understand them and know what they are expected to achieve in the piece of writing.

CHAPTER IV

EVALUATING JUNIOR HIGH LANGUAGE ARTS

INTRODUCTION

Evaluation is a significant component of every instructional program. Ongoing assessment of student progress, which shows what the students have learned, is important to the students who are striving to develop their skills, and to the teachers who are striving to teach effectively.

The approach used in instructing and evaluating the junior high language arts program must be in accord with the philosophy, goals and objectives of the program.

For example, one of the basic principles of the program is that language learning occurs primarily through active involvement in language situations. Therefore, evaluation procedures should provide for as much "active involvement" of the students as possible. The teacher should evaluate pieces of writing that arise from classroom activities and from the students' personal experiences, for which the audience is clearly defined. This approach to evaluating writing skills would usually be more appropriate than asking the students to write an "essay test" on a topic that they have not discussed in class, or read about, or experienced personally.

Similarly, because of the nature of the language arts program, evaluation should involve the active use of the skills being taught. It is possible to design multiple-choice questions on short reading passages that effectively measure a wide range of reading skills, given the appropriate amount of time and resources, which are scarce commodities for most classroom teachers. However, most classroom evaluation of reading skills is more appropriately done through typical classroom reading situations. For example, students might report, either orally or in writing, on a book or article that they have chosen to read for entertainment or to obtain information. In this instance, the important goal of integrating language arts skills is also being achieved, since the students must demonstrate not only comprehension and appreciation of what they have read, but also their ability to speak or write about what they have read.

In large part, evaluation in the language arts is an ongoing part of instruction, and is best done through regular observation of students' performance in normal classroom activities. As students practise their language skills, the teacher observes and notes strengths and weaknesses and discusses individual progress with each student. Students can also evaluate each other, and evaluate themselves.

There is, however, a need for some formal evaluation as well, perhaps at the end of a unit or the end of a term. Formal evaluation procedures are useful to the student and his or her parents, in that they provide specific information about how much has been achieved, and they are helpful to the teacher in confirming grades and reporting student progress.

PURPOSES OF EVALUATION

Evaluation consists of collecting, processing and using information to formulate judgments, usually about student progress, ability or performance. Traditionally, we evaluate student learning for the following reasons:

- to plan appropriate programs for students
- to place students in an appropriate course or group
- to consider the effect of instruction
- to assess instruction
- to monitor student progress
- to give the student and parents information about his or her learning
- to provide report card marks

The following general principles apply to evaluation in the language arts program:

1. The concepts and skills as outlined in the program of studies Statement of Content should be used as the guide to what will be evaluated.
2. Evaluation should be purposeful, and connected to the teacher's and the program's objectives.
3. Evaluation should include both formative and summative measures. Both kinds of information should be communicated to parents and students.
4. Parents and students should be informed of the goals and objectives of the program, the criteria used to evaluate and the methods of evaluation.

TYPES OF EVALUATION

There are three types of evaluation: diagnostic, formative and summative.

DIAGNOSTIC EVALUATION

Diagnostic evaluation is an important feature of the language arts program. It is most valuable at the beginning of the school year or at the beginning of a unit of work. It provides the teacher with information about the achievement levels of individual students, and of groups of students, in order that appropriate learning activities can be planned to meet the range of student needs in the classroom.

Junior high school teachers teach many more students in a day than do elementary teachers. It is difficult to plan for individual needs. The kinds of diagnostic information gathered should suit the instructional context. The information should be of the type that can be successfully used to plan the program. The teacher usually will attempt to get an overall impression of the ability and achievement level of the class and then look for individual students with similar needs who can be grouped for appropriate instruction.

There are several ways in which this information can be gathered. The teacher might review information from the previous year found in the student's cumulative record. Such information might include: years in school, attendance, test scores, a writing folder, comments from previous teachers, and records from parent-teacher conferences. Following this, many teachers plan to observe the students in a variety of contexts. They plan activities that involve the students in writing, reading, speaking, listening and viewing situations and observe individual student's competencies and areas in need of improvement. Grading of performance is suspended during this time to encourage an atmosphere in which students are free to take risks. Often teachers will conduct individual, desk-side conferences with students to discover their perceptions about their abilities.

Standardized reading tests, designed to compare groups of students' reading achievements with established norms, are widely used, and in some districts they are mandated. In addition to standardized tests, teachers should make use of such additional techniques as observations, quizzes, review exercises, conferences, as part of their diagnostic evaluation techniques. Teachers are advised to trust their own judgments based upon their observations of student performance within the teaching learning context. Observation checklists, based upon the skills and concepts in the program of studies are valuable sources for gathering information and making judgments about achievement and goal engagement.

The diagnostic information that a teacher gathers should, wherever practical and possible, be shared with the students and their parents. At the same time, individual student goals can be discussed and set.

FORMATIVE EVALUATION

Formative evaluation is an integrated part of the teaching process. Almost all grading done in language arts should be formative; that is, it should have a purpose, should provide constructive feedback to the student and should indicate direction for improvement. Comments, edits, directions, suggestions for improvements, and often marks on assignments serve as means of teaching students; that is, of helping students to formulate more accomplished discourse -- oral, written, or multi-media. Comments about a student's writing should be descriptive of the strengths and successful parts of the work, and should focus on manageable areas that need improvement. Some specific assistance or direction should be given so that areas requiring work can be improved upon by the student.

Formative evaluation is the kind of assessment done constantly by all teachers as learning proceeds. It might be the teacher's reaction to a student's oral answers to a question, the comments made on a first draft, feedback given about disruptive behaviour in group work, or a comment about the empathetic way a student listened. It is advisable for teachers to keep anecdotal records for each student. Anecdotal records take time to keep but many teachers, realizing their importance, find the time. A record does not have to be kept on every student each day. These records will prove valuable during parent-teacher interviews.

Some methods which teachers use to record impressions of students' progress are:

1. Teacher Journals: These are brief entries of significance. Like student journals, they are selective, subjective accounts. Teachers write while students write, in a preparation period or during a test.
2. Checklists: While students are engaged in group work, or as the class reacts to a speaker or presentation, the teacher can record features of language production.
3. Surveys: Class conducted or teacher designed surveys into viewing habits or reading interests can be used.
4. Conferences: Teacher-student conferences, although time intensive, are valuable means of communicating with students.

Formative evaluation can also be done by the student's peer group. This type of evaluation has the benefit of providing other audiences and other responses to a student's work. Peer evaluation also allows students to compare their work to that of other students. In this way, they come to know the range of possibilities that exist in response to a task and why one response is considered more effective than another. Peer evaluation also increases the number of evaluations possible and provides additional information to be used during the parent conference. Peer evaluation in the form of peer editing is especially effective within the writing process. Students have to be taught what to look for in their peers' work and initially can handle only quite specific components. This, however, will improve with practise. Some other methods that can be used to record peer evaluation are:

1. Checklists: Students can use checklists, when editing a piece of writing or listening to an oral presentation. Involve the students in developing such checklists.
2. Evaluation Panels: Encourage the students to evaluate oral presentations, choral readings or reader's theatre by forming a panel of judges.
3. Anecdotal Comments: Have the students write supportive, helpful comments on each other's writing. Have them write one or two questions that occur to them after reading a selection.
4. Holistic Scoring: Involve students in sorting class papers into four piles, from high to low, and in deciding on their reasons for sorting the papers as they did.

The purpose of formative evaluation is to provide information to the teacher about the directions the program should take and about the needs of individual students. Students can provide themselves and others with formative evaluations of their own progress and achievements. Student evaluations of their own work contribute to an awareness on the part of each student of the goals of the curriculum and of what constitutes competent language use. Self-evaluation also can develop a sense of responsibility for and ownership of their own development. Students can evaluate their work using:

1. Observation Scales and Checklists: Students can apply these evaluation methods to their own work, either when in progress or upon completion.
2. Anecdotal Records: Students should be encouraged to write self-appraisals of their products and their engagement in language processes.
3. Interviews: During teacher-student interviews students can be asked to give an oral assessment of their own progress, strengths and weaknesses.
4. Writing Portfolios: Ask students to select a certain number of their best pieces of writing for grading purposes.
5. Audio Visual Recordings: The students can evaluate their learning by observing their own performances on audio or video recordings.

Formative evaluation is fundamental to an effective language arts program. It provides the feedback that students need to succeed. The teacher is the student's partner in learning: together they plan the next step in the student's growth.

What Should Effective Grading Do?

1. Formative evaluation should give positive feedback wherever possible.
2. Formative evaluation should concentrate on only one or two problem areas at a time. All errors need not be marked.
3. Formative evaluation should be specific. Comments such as "O.K.", "Excellent", "Watch your tenses", are not very helpful.
4. Comments should be limited to those problem areas that students are capable of correcting.
5. Effective grading should require that students act upon any suggestions for improvement.
6. Formative evaluation should respond to the meaning and content of the presentation as well as to the form of presentation.

SUMMATIVE EVALUATION

The distinguishing characteristics of summative evaluation are the focus of the tests upon the wider goals or outcomes and the purpose of providing grades to students and reports to various publics on the degree to which students have achieved the program objectives.

Tests being used for this purpose should be based upon students' performance in all of the language arts: reading, writing, listening, speaking and viewing. Since the focus of the program is upon the integration of language learnings with a student's total program, some of the questions used to evaluate the language arts program should measure this dimension.

School personnel have a responsibility to communicate with their community as to how well students are achieving and to make clear the criteria being used for such judgments. To this end, the goals and objectives of the program -- that is, the basis of the summative evaluation -- should be shared with the students and parents at the beginning of the term and of each unit.

Summative evaluation plays an important role in explaining the accomplishments of the school and the progress of students to parents and significant others.

Formal evaluation in the classroom should survey the skills and concepts being learned. Final examinations are a part of the formal evaluation and, as such, will also survey learning from the course. In this context of formal evaluation, it may be useful to review Bloom's Taxonomy in order to emphasize that the majority of cognitive and affective behaviours measured should reflect higher level skills. Most language arts evaluation is, or should be, at the levels of skill application and synthesis. Bloom et al., (1956) divided the cognitive domain into six categories:

1. Knowledge - including recall, knowledge of terms and facts, ways of dealing with specifics, knowledge of conventions, criteria, etc., and knowledge of concepts.
2. Comprehension - including translating, interpreting, extrapolating.
3. Application - using abstractions in concrete situations.
4. Analysis - breaking communication into parts so that organization is clear, including analysis of elements, relationships, organizational principles.
5. Synthesis - arranging elements to create a new pattern or structure.
6. Evaluation - judging value of material including judgments in terms of internal evidence or external evidence.

Evaluation procedures should also reflect the importance of the affective aspect of learning. In the humanities especially, we are interested in appreciation, interest, attitude and values. Assessment practices, like teaching methodology, should include attention to this aspect of learning. Krathwohl (1964) et al., derived the following taxonomy as one way of analyzing the affective domain.

1. Receiving - including awareness, willingness and controlled attention.
2. Responding - including acquiescence, willingness and satisfaction in response.
3. Valuing - including acceptance of, preference for, and commitment to a value.
4. Organization of Values - into a system including conceptualizing and organizing the values.
5. Characterization - the internalized consistent response from an interrelated position including viewing the value in terms of evidence or judgment and developing a consistent philosophy.

Whether or not learning should be split into affective and cognitive domains is not an issue; however, it is useful to focus on each of the two domains in order to think about what to evaluate and what means to use.

CONFERENCING

Teacher-student conferences, although time intensive, are a valuable means of communicating with the students. Since each student's involvement in evaluating his or her progress is a goal, the student-teacher conference is a major means of achieving discussion between teacher and student. Unfortunately, too often students seem to want marks more than assistance and most report cards reinforce that with their emphasis on percentage grading with few comments. Conferences of a general nature can be set throughout the course to allow discussion of performance, areas needing more work, strengths, interests and so on. One of the prime uses of conferences is during the process of writing a paper. Such a conference provides the teacher with insight into the development of the paper, and provides the student with guidance in completing the work. Through conferences, the teacher can assist the students to produce their best work.

Conferences can also be used after a student has completed individual reading. While the student responds to the reading, the teacher is able to judge the quality of the response. If the conference is structured as an "oral exam", it can be graded. Less formal conferences will allow the teacher insight into student response. The conference situation naturally blends the cognitive and affective aspects of learning. Also, conferences involve students in real life language situations.

Teachers can schedule conferences within class time, during situations when students are involved in writing, reading or talk. Time can be established, with schedules set in advance to minimize waste time. Often conferences can occur in the classroom. Sometimes, if teachers have marking time, they could conduct conferences during that time.

METHODS OF EVALUATING EFFECTIVELY

WRITING

In the past number of years there has been considerable research into the writing process. No longer are teachers restricted to marking general comments on a student's paper such as "awkward" or "excellent" or "well done". No longer are teachers restricted to editing mechanical errors in students' work or to analyzing other authors' products and having students use them as models. Now teachers are encouraged to help students generate ideas in the prewriting stage. Teachers assist students with turning these ideas into a first draft to meet a particular purpose and the audience's expectations. They can assist students with the revision and editing of their rough drafts to make the final product as good as is possible. It is also possible for teachers to assess how the students are doing at each stage in the writing process. This assessment, usually done informally through observation and discussion, provides invaluable feedback to the student and important information to the teacher on which to base future lessons.

Even though the evaluation of writing can be focused on the writing process, the product is not to be ignored. Students need to know what good products are like. If they do not know what good products are like, they cannot use the writing process to good effect. In a sense, the work determines the means. The purpose for the writing and the product are closely linked. Students need to know, for example, what good informational prose is like in order to write it themselves. They need to read and listen to a wide variety of good products. Students need to be encouraged to read and listen as writers, noting how other authors organize their writing, how they link ideas and how they construct their sentences. When students are engaged in the writing process, teachers should take time to read other authors' products to them, pointing out helpful techniques and providing opportunities for students to apply them.

Products are also important because students need to "internalize" the reader's expectations. By reading other people's products and being conscious of what they need as readers to understand, students gradually learn what they need to do in their own writing to meet the reader's expectations. One of the best ways for students to internalize the reader's expectations is by reading other students' writing using a peer response technique.

Products are of importance because the product is all that the reader has. The process the author went through to achieve the product is largely unavailable. Assessment and evaluation are based on product. The main question in any evaluation is not "What processes lie behind this?" although this is a valid question, but "Does this get the job done?"

Informal, ongoing evaluation is essential to any writing program. This type of assessment assists in developing ideas but its distant goal is to internalize a habit of questioning that will produce effective writing. Informal assessment, done well, helps students to make choices and judgments, to initiate changes and to acquire the necessary skills. The "assign and grade" approach to writing is no longer good enough. Students need constant coaching and feedback. One thing that can be done by teachers, with little effort, is to take in the students' first drafts and make comments. When comments are made on rough drafts rather than final copies, students pay attention to improving their work because they have an opportunity to compose a more effective final draft. When comments are made on final drafts, along with a grade, students pay little attention to the comments because they know that the grade has been assigned and the exercise is over.

Such informal evaluation is diagnostic and formative in nature. The teacher is in the role of partner and collaborator with the student, and, together, they are creating an effective piece of writing. Many students in junior high school find writing difficult. They don't know what to write about nor how to get started. Informal assessment during the writing process will assist teachers to identify what difficulties the students are having and provide the necessary assistance.

Ultimately, formal assessment, including the grading of student writing, is a necessity. Traditionally, teachers have proofread students' writing rather than read it critically and constructively. Studies such as that conducted by Dillon and Searle (1980) indicate that teachers overwhelmingly focus on the form of student writing and use evaluative and instructive responses about form. Few teachers respond to the content and purpose of the writing, or to what the writer communicates.

The junior high school language arts program emphasizes that students should be writing to an audience for a purpose. This means that evaluation of the product should be focused primarily on content. Did the writer accomplish his or her purpose, and was it accomplished effectively considering the audience? Teacher comments should clearly indicate that content is important, that the writer had a meaning to communicate, for a particular purpose, to a particular audience.

When teachers fail to respond to the ideas in students' writing, students learn that their ideas are not important. When teachers restrict their responses to proofreading, students learn that the most important thing about writing is to produce an error free final draft. The mark is all. This is not real writing.

By proofreading and editing the students' work, teachers take over a role that should be fulfilled by the students, who should be learning to proofread their own work. At the same time, teachers are loading themselves with work that has very little payoff. One way to ease the task is to define criteria for each grade. Once the criteria for an 'A' paper have been determined, the teacher can assign the grade relatively easily after reading the paper once or twice.

Some teachers in one Alberta school system have been attempting to set criteria for high, average and low achievement in writing within their own schools. They have all the students in Grades 7, 8 and 9 write on the same topic. The student papers, usually first drafts, are collected and scored holistically. This means that the teachers read through the papers of one grade and assign them to either a high, average or low pile. From each pile, a paper is selected that is representative of that pile. This representative paper should form "the average paper" in each pile. Once this is done for each of these grades, it is possible to see the differences between high, average, and low writing, at each grade and across all three grades.

Next, the teachers attempt to write descriptors for low, average and high Grade 7 papers. They then continue to write descriptors for each type of writing in the other two grades. This procedure helps to establish a writing standard within each school and within each grade. It is useful, during parent conferences, to show the range of writing ability at each grade level and to show where an individual student stands in relationship to other students. This procedure could be adapted to decide the criteria for A, B, and C papers. The skills and concepts should be used as guides when determining the descriptors for each type of writing.

Three grading techniques, originally developed for large scale assessment, can be used for classroom assessment; these are analytical scoring, primary trait scoring and holistic scoring.

Analytical scoring is often used in grading written work. Two or more features of writing are identified and assigned a proportion of the marks. The simplest version is the one which identifies "content" and "style" - for example, content 60 percent and style 40 percent. Student success in each of the features is reported as well as a sum total score. These scales are often referred to as analytic scales because the features that have been identified are scored/analyzed as parts of the composition. Some good ones have been developed by teachers. Several samples are included in the appendices. (See Analytical Evaluation, Appendix 5, and the Descriptive Remark Scales Charts, Appendices 6, 7, and 8.)

Primary trait scoring, developed in the United States for use in the National Assessment of Educational Progress in Writing, is based on the premise that writing relates directly to an audience and can be judged in light of its effect on that audience. The primary trait score point indicates whether or not a sample of writing contains the traits it must have in order to accomplish its purpose. Usually a "1" indicates absence of the trait, "2" indicates presence, "3" indicates competence, and "4" indicates excellence. These specifications are required for each exercise: the identity of the writer (whether the respondent is himself or is given a role to play); the audience and the subject matter (what the writer should communicate). If scoring of other features is desired, they can be specified as secondary traits. The method focuses the reading/grading. A primary trait guide is specific to the task. An example is included in the appendices (Appendix 10).

Holistic scoring means that a single score is assigned to each paper based upon its total impression. The readers assign the papers to scores from one to five, or one to four. The score is a relative one: the readers rank order the papers rather than make absolute judgments. In large scale assessment, anchor papers are selected to represent each possible score. These anchor papers are used as references to which other papers are compared. Each paper is usually graded by two readers, working independently. If the two readers do not agree on a score, the paper is given to a third reader.

Holistic scoring can be used in the classroom although there are no preselected anchor papers and only one reader, the teacher. In this case, the teacher reads through a number of papers to get a sense of the range of student writing for the particular assignment and to select papers to represent high, average and low. The teacher then reads the rest of the papers, sorting them into four or five piles. The readers do not put written comments on the papers, so the procedure can be done quite quickly. (All of the teacher comments should have been made on the rough drafts.) This form of scoring is especially useful when scoring writing assignments on examinations.

Sometimes holistic scoring uses preset criteria for each score. In this case, papers are assigned scores based upon whether or not they have met the criteria for that score. This makes the grading less relative and more absolute. Certainly the students would need to understand these criteria in advance. Caution needs to be used with this method because it is easy for a teacher to misjudge the criteria that students are able to meet. Sometimes the criteria are too difficult to meet and sometimes they are met too easily. A sample Holistic Marking Scale is included in the appendices (Appendix 11) .

Peer response has been referred to several times in this guide. Teachers who have used peer response have found it a valuable way for students to learn how to make their writing effective. It also increases the number of audiences for student writing.

There are many ways of working with peer response. It is important that the ingenuity of teachers be used to adapt it to suit particular needs. Basically, it is simply an opportunity for students to read each other's work to see the range of possible ways of handling a particular assignment. By reading other students' writing they learn what a reader expects and, in turn, can learn to fulfil reader expectations in their own writing.

Two samples of Peer Response instruments are included in the appendices (Appendix 12 and Appendix 13).

Some questions to consider when thinking about evaluation in the writing component of the curriculum are listed below.

1. Is grading understood to be a necessary part of the writing program, but not the program nor the reason for writing?
2. Do teachers, sometimes with student help, select particular assignments to be graded, rather than marking all assignments?
3. Are students given the criteria for the evaluation of a piece of writing? Do students understand the criteria?
4. Are writing folders used to provide information on student growth over time? Do they form the basis of formal and informal evaluation?
5. Do teachers give ongoing, informal evaluation during the writing process?

6. Do teachers use a variety of evaluation techniques?
7. Does the school or district use writing samples as the basis of program evaluation?
8. Is evaluation in the writing program based upon the evaluation of whole pieces of written discourse?
9. Are the writing standards clearly articulated and shared with students and their parents?

READING/LITERATURE

Usually the evaluation of reading is done through what readers say or write about what they have read. These are legitimate ways to evaluate reading, but all we know about the reading is what the reader is able or willing to tell or write about.

Reading and literature have long been separated for instruction and evaluation purposes. Reading skills can be improved by using well-written, interesting literature as the basis of a reading program. The traditional ways of evaluating reading - speed and accuracy, vocabulary, comprehension - do not fit easily into a model based on reading good literature. Modern methods of assessing reading, such as informal reading inventories, cloze procedures and miscue analysis, are helpful but often difficult to use in the classroom context at junior high school.

Teachers need to be aware that the junior high language arts program is one of transition. Students are still developing their reading skills and at the same time moving into a more intensive study of literature. Teachers should be aware that reading skills can be developed through a program based on quality literature.

Teachers are encouraged to experiment with various ways of evaluating the reading/literature strand. However, this experimentation must be based on the skills and concepts in the Statement of Content. When planning evaluation methods, teachers should keep in mind that the Statement of Content stresses the reading process: prereading, focusing on the reading selection, reading, postreading discussion and activities, and activities which extend the selection. The Statement of Content also stresses personal response to literature and critical response at the Grade 9 level.

Informal assessment in reading is essential to an effective reading program. Checklists, observation guides, anecdotal records and surveys can all be used to assess how well students are engaged in the reading process. These methods can also be used to assess how well students are able to read informational prose. Reading ability can also be measured by evaluating the students' contributions to group discussions and their writing about what they have read.

The reading response journal is an excellent method of assessing students' progress in reading. Personal response is not easy to evaluate in a clear-cut manner. However, observant teachers will be able to detect a deepening and more personalized response to literature as the student continues to write in the journal. The observant teacher assists students to form distilled or considered responses that grow and develop through discussion and exploration of the selection under study. The journal may also be used to record the number and types of books the students are reading.

Formal evaluation in reading/literature is a necessity. Formal evaluation in the reading/literature strand will evaluate how well students can accomplish, independently, what they can do in class with teacher and peer assistance. Ingenuity will be needed to use skills and concepts to plan examinations.

When evaluating personal response to literature, teachers can find alternatives to examinations. The minimum plus method (p. 74) suggested for grading writing could be used. Students could contract to read and respond personally to a certain number and variety of reading selections to receive the minimum grade. To receive a higher grade they would need to contract to do more and to display growth in their personal response and ability to relate it to the literary work. Even though journals are often not marked, they could be graded holistically if this is decided before they are begun and if the purpose for their use is not to develop fluency.

The following list suggests other ways in which the reading/literature strand can be evaluated.

1. Have students read a selection and prepare a reader's theatre presentation or an oral reading.
2. Give students a section of dialogue from a story and ask them to describe what they know about the characters they have met.
3. Give students a poem. Ask them to read it through at least twice. Have them write two questions that they have about the poem. Give them 15 minutes to answer their own questions.
4. Have students read a short selection and ask them to tell the story from another character's point of view.
5. Give students a short story, a cartoon and a poem all on the same subject and ask them to tell which was the most effective and why. Criteria for judgment could be discussed and compared. Perhaps they could respond with a point of view of their own using a form of their choice.
6. Have students read a particular incident in a short story or play and ask them to speculate on what led up to the incident and what will happen next. Even have the students write the story with the incident included!
7. Give students a copy of a poem. Ask them to jot down ideas or experiences that come to mind as they read.
8. Have students apply the knowledge and skills they have learned in class to new literary selections.

When evaluating reading/literature, the teacher should use the skills and concepts as a guide, share with others, make examinations as much like classroom learning experiences as possible, and find out whether students can do independently what they can do with assistance during the regular class.

SPEAKING

Speaking is evaluated best through observation within real speaking situations in the classroom. Teachers are encouraged to observe students' speaking competencies in a wide variety of speaking situations such as: group discussion; responses to questions in class; formal, oral presentations; informal talk with peers and staff members; asking questions; and objecting to others' point of view.

If anecdotal records of these observations are kept, then evaluation at the end of term is more reliable and valid.

Another method of evaluating the speaking strand is observation checklists. These checklists are most valuable when developed by the teacher. There is nothing mysterious about them. Use the skills and concepts from the program of studies, choosing those skills that best fit the learnings that occur during the activity. Observe the students and check off those behaviours which are strengths and those which need improvement.

Speaking is not usually assessed in a formal situation such as an examination, although oral exams might be a technique that teachers will wish to try. Oral presentations are as close as most teachers come to evaluating speaking in a formal manner. Oral presentations can be evaluated by a teacher-made checklist. Teachers might develop one checklist for their own evaluation and another one for peer evaluation.

Summative evaluation in speaking can be determined by assigning a mark based upon the informal assessments done during the term or unit.

Some possible ways to evaluate the speaking strand are listed below.

1. Observe, using a checklist, students' speaking competencies during small group discussion of a short story or poem.

2. Have students prepare an oral interpretation of a poem and present it to the class. Use a checklist to evaluate their efforts. Involve other students in the evaluation process.
3. Use informal debates, impromptu speeches, or panel discussions, and evaluate, using an observation checklist.
4. Have the students tape record favourite selections from stories or favourite poems for the listening enjoyment of other students. Use a checklist to evaluate their efforts.
5. Invite visitors to the class, not just to give a talk but to interact with the students. Using a checklist, observe the students' ability to interact.
6. Observe the students during informal speaking situations with their peers, and more formal ones with staff members and visitors.

Samples of speech, discussion and presentation feedback forms are included in the appendices (Appendix 14 and Appendix 15).

LISTENING

Listening is usually taken for granted because almost everyone develops some listening competencies. If we feel that listening can be taught then it must be evaluated. The best way to evaluate listening is informally within the ongoing teaching/learning experiences of the classroom.

Evaluation in listening should suit the following criteria:

1. The instruments should measure the student's ability to listen rather than read, speak or write.
2. The instruments should measure the non-verbal as well as the verbal aspects of listening.
3. The goals of the language arts program should not be ignored so that they are not lost in the measurement of isolated skills.
4. The instruments should measure the competencies being taught rather than ones that might develop later.

Even the most sophisticated inventories and checklists will be unable to measure the complexities of listening. To compensate, it is best to use a variety of informal evaluation methods in a wide variety of listening situations. Some situations in which listening occurs in classrooms and which could be used for evaluation purposes follow.

1. Listening to commercial or student produced tape recordings of literary selections.
2. Listening to music.
3. Listening to well-read stories.
4. Listening to other students' writing read aloud in peer response sessions.
5. Listening to instructions.
6. Listening in group and whole class discussions.
7. Listening to more formal oral presentations such as debates, guest speakers, and reader's theatre.

VIEWING

Viewing, like speaking and listening, is best evaluated informally within ongoing classroom activities. Few instruments have been developed to evaluate viewing in the language arts. Observation checklists, anecdotal records and what the students say and write about their viewing experiences can all contribute to the evaluation of their viewing competencies. Viewing is a receptive strand, like reading. It may have certain similarities when it comes to evaluation. Certainly we can view to gain information that we can use somewhere else. But we can also view aesthetically, as when we look at paintings or watch a movie. Personal response to viewing can be measured similarly to personal response to reading. As students' personal responses become more developed they can begin to view more critically. They will be able to discover what it is in the viewing experience that controls their response.

There are few commercially available instruments for evaluating viewing competencies. Teachers should use the skills and concepts list to devise checklists of their own that match the viewing activities in which students are involved. By using a variety of measures, in a variety of situations, a summative evaluation at the end of a unit or term can be obtained. Since viewing supports the other language arts it is best to evaluate it in conjunction with reading, speaking and writing.

PROGRAM EVALUATION

Evaluation includes participating in evaluating aspects of the curriculum in order to improve instruction. The following checklist has been developed by the Calgary Board of Education for use by the teacher or department in considering the implementation of the program.

INDICATORS OF A SUCCESSFUL LANGUAGE ARTS PROGRAM

1. A language arts program should emphasize lifelong applications of language arts skills.
   - Students and teachers engage in reading for pleasure.
   - Students engage in personal writing solely for their own satisfaction.
   - Students are invited to participate in the world of intellectual excitement.
   - Students develop and share their own expertise.
   - Students exhibit confidence in the value of their ideas and competence to express them.
2. Language use reflects the interrelatedness of the processes of listening, speaking, reading, writing and viewing.
   - A vehicle, like a "theme", is used to integrate all strands of language arts.
   - Student work is displayed (celebrate students' work).
   - Varied materials and strategies are visible in the classroom.
   - Teachers' expectations are related to varied abilities and achievement levels of students.
   - Each child's efforts are accepted in accordance with his or her ability.
   - Students and teachers show enthusiasm, motivation, and willingness to participate.
   - Varied activities are carried on simultaneously.
   - Student discussion is encouraged (including peer teaching).
   - Skills are taught in context to make them meaningful and useful.
   - Skills are taught as the needs arise; to individuals, small or large groups (regrouping for instruction).
3. Language variation is an integral part of language use.
   - Students have frequent opportunities to speak and to listen in class.
   - Students use language appropriate to situation.
   - Teachers exhibit an informed acceptance of student language.
   - Classrooms are structured to enhance opportunities for talk.
   - Students engage in creative activities such as creative role playing and drama.
   - Students respect language differences amongst themselves.
   - E.S.L. students are integrated into normal classrooms.
   - Students are grouped heterogeneously.
4. Experience and language are closely interwoven in all learning situations.
   - Students engage in activities such as the following:
     a. field trips
     b. model making
     c. artistic representation

d. dramatic representation
e. viewing films
f. debate and discussion
g. listening to out-of-school speakers
h. musical representation.

- Students engage in reflective activities such as the following:

  a. writing reflective journals
  b. writing learning logs
  c. personal writing
  d. hypothesizing, gathering evidence and drawing conclusions
  e. problem solving.

- Students direct their own learning by:

  a. being involved in goal setting and planning
  b. having their intentions realized
  c. talking about themselves as authors, readers and decision makers
  d. articulating their purposes
  e. knowing how to achieve their purposes
  f. choosing their own areas of enquiry
  g. carrying out a wide variety of work independently.

5. Language expansion occurs primarily through active involvement in language situations.

- Students use informal language in group situations to explore new ideas.

- Students use talk and writing to solve problems.

- Students engage in concrete activities to give meaning to abstract ideas and to specialized language of the subject.

- Students engage in an increasing variety of language activities, such as those listed under item #13.

6. Language is used to communicate understanding, ideas and feelings, to assist social and personal development and to mediate thought processes.

- Students use talk and writing:

  a. to explore their own ideas and feelings in order to understand for themselves
  b. to communicate their thoughts, feelings and understandings to others, and
  c. to shape their thoughts in appropriate forms depending upon purpose and audience.

7. Language functions throughout the entire curriculum.

- Students in all subject areas:

  a. use talk to solve problems
  b. work in small groups when appropriate
  c. use personal language to explore ideas and build concepts
  d. use writing to order and clarify thought
  e. make presentations
  f. display writing
  g. debate issues.

- Students in each subject area have opportunities to learn the language (vocabulary and style) appropriate to the subject.

- Students use their own words to question and to clarify their understanding.

- Teachers model the language of the subject and establish the ways in which it is used.

- Students use, with increasing understanding and precision, the vocabulary of the subject and establish the ways in which it is used.

- Teachers in all subject areas attend to the conventions of written language.

8. A child's thinking and language ability develop in his own dialect.

- Teachers are tolerant of language variations children bring from their homes.

- Teachers are aware of the stages of development of children's language.
- Children's work is not excessively corrected.
- Teachers are primarily concerned with the meaning of children's work.
- Teachers use children's work as the basis for instruction leading to increasing competence in the use of language.

9. As children mature, more emphasis should be placed on the recognition of quality and flexibility in the use of language.

   - Students use their own everyday language to explore new ideas and their relationship to them.
   - Students are consciously aware of their audience, their purpose and the appropriateness of their talk and writing to these audiences and purposes.
   - Students are conscious of the language styles of various disciplines and are able to function within them.
   - Students write in a variety of forms such as poems, stories, journals, essays, reflections.
   - Students are able to distance themselves from their audience and topic when appropriate.
   - Students can put forward an opinion in speech or writing and define it with confidence and style.

10. Through talk, the students learn to organize their environment, interpret their experiences and communicate with others.

    - Students have opportunities to use talk to:

      a. explore new knowledge
      b. make relationships
      c. establish their place in a group
      d. contribute ideas to a group
      e. reflect on their experiences
      f. test out their ideas
      g. confirm new knowledge in their own language.

    - Students work in small groups.
    - Students make short presentations to their peers.

11. Through writing, students can learn to clarify thought, emotions and experience, and to share ideas, emotions and experiences with others.

    - Students preserve their writing.
    - Students are encouraged to celebrate their writing by displaying and publishing.
    - Students respond to one another's writing.
    - Teachers respond to student writing.
    - Students know how their work is evaluated.
    - Students are encouraged to use word processors, when available, as writing tools.
    - Students are given opportunities to write different roles and formats for different purposes and different audiences.
    - Students use writing to learn to classify, to organize, to name and to clarify thought.

12. Various media have their own characteristic ways of presenting ideas.

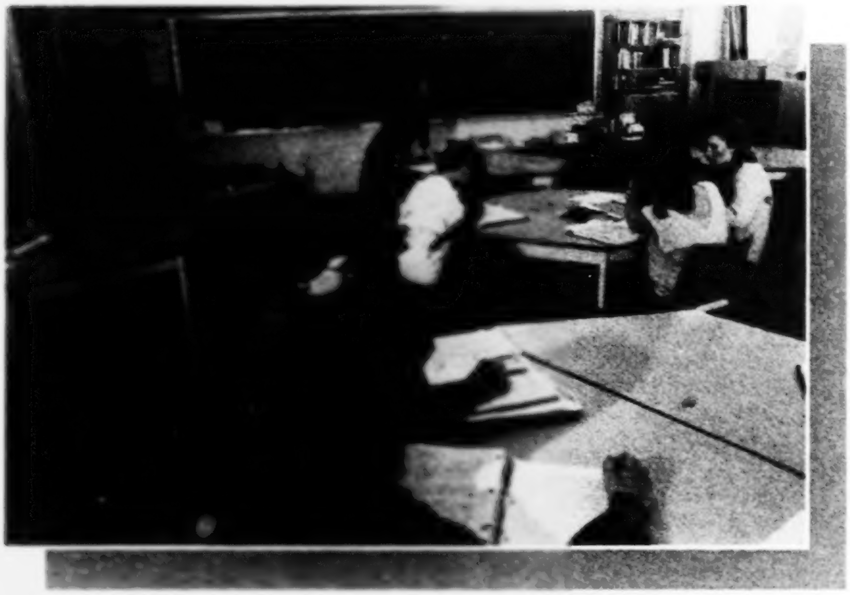
    - Students engage in activities such as:

      a. analyzing the content and message of visual presentation
      b. deducing meaning from visual and verbal clues
      c. predicting the intention of the creator
      d. making evaluative comments concerning visual images based on questions such as these:
         (i) What did I see?
         (ii) What does it mean?
         (iii) How does it mean?

    (iv) Why did the artist do it that way and not some other way?
  e. creating visual representations in two and three dimensions to express their own meanings.

13. Literature is an integral part of language learning.

- Students engage in such activities as:
  a. listening to stories and literary excerpts expertly read aloud, either by their teachers or their peers
  b. watching and discussing films
  c. seeing and discussing plays.
- Students engage in personal response to literature.
- Students ask their own questions about literature they have read.
- Teacher's questions are open-ended, permitting diversity of response.
- Students talk of how they feel about the literary work.
- Students discuss how the style of the literary work affects the meaning. Students work in small groups.



CHAPTER V

LEARNING RESOURCES

This chapter of the curriculum guide is intended to provide you with information about the authorized learning resources for the language arts program, and to assist you in selecting supplementary resources* for use with your students. In addition to annotated lists of resources, this chapter includes a list of professional references which will assist in the preparation and implementation of your program.

It is hoped that you will make use of a wide variety of resources, including both recommended and supplementary resources, as well as resources which are available to you in your school library, in magazines and journals, on radio and television, in public libraries, and in learning resource centres in your area.

When selecting resources for students' use in your classroom, it is important to consider not only the needs of your students but also their ability and interests. If students are not interested in the language experiences which you select, it is unlikely that they will benefit from them. Similarly, if the work you provide is too difficult, then the students will become disinterested. It is generally felt that the resources listed here are both interesting and appropriate for adolescent students. However, it is essential that you make whatever adjustments are necessary when selecting resources and that the resources you develop yourself satisfy these requirements as well.

***Definition**

In terms of provincial policy, learning resources are those print, nonprint and electronic software materials used by teachers or students to facilitate teaching and learning.

BASIC LEARNING RESOURCES

Basic Learning Resources are those learning resources approved by Alberta Education as the most appropriate for meeting the majority of the goals and objectives of courses, or substantial components of courses outlined in the provincial programs of studies.

AND

Those productivity software programs (e.g., word processors, spread sheets, data bases, integrated programs) approved by Alberta Education that can be used to achieve important objectives across two or more grade levels, subject areas, or programs.

Title: *Bridges 1*, Grade 7 (1985)
Bridges 2, Grade 8 (1985)
Bridges 3, Grade 9 (1986)

Author: Robinson, Bailey, Bartel, Beattie, Townsend

Publisher: Prentice-Hall Canada Inc.

Annotation:

This series offers a writing process approach to language arts instruction. At each grade level, writing activities are provided which lead students from thought to finished product through the stages of prewriting, writing, revising and rewriting, proofreading and editing, and publishing and sharing. Students are given opportunities to experiment with various writing forms for different purposes and audiences. Provision is made for the integration of the language arts strands of speaking, listening and viewing, both as an integral part of the writing process and through the inclusion of special sections dealing explicitly with these areas.

Additional resource chapters located at the back of each book provide additional language activities, sentence combining exercises and reference material on grammatical concepts to be used as needed throughout the school year.

Teachers' guidebooks accompanying the series provide teaching suggestions and objectives for all chapters; strategies for using the writing process; scope and sequence charts; and evaluation strategies.

This series may also be used in conjunction with other literature-based authorized texts.

Title: *Contexts*, Anthology One,
Grade 7 (1981)
Contexts, Anthology Two,
Grade 8 (1982)
Contexts, Anthology Three,
Grade 9 (1984)
Contexts, Reading Skills One
(1981)
Contexts, Reading Skills Two
(1984)

Author: Graves & McClymont

Publisher: Nelson Canada

Annotation:

Contexts is a literature-based, comprehensive language arts series which supports and facilitates an integrated approach to instruction. The series promotes active student participation within the framework of a balanced program of language experiences.

The hard cover anthologies are organized thematically to permit creation of contextual frameworks within which students can better focus, organize, relate and extend ideas. The Grades 8 and 9 texts also include literary genre units. An accompanying soft cover reading skills text for Grades 7 and 8 provides a non-fiction extension of themes to related content areas whenever possible.

Teachers' resource books systematically coordinate student activities and instruction. Key elements which the resource books stress are a process approach to language use, both personal and critical response, creative extension, and grammar and skill instruction within a functional context.

Title: *Inquiry into Literature*,
Book 1, Grade 7 (1980)
Inquiry into Literature,
Book 2, Grade 8 (1980)
Inquiry into Literature,
Book 3, Grade 9 (1981)

Author: Fillion & Henderson

Publisher: Collier Macmillan Canada, Inc.

Annotation:

Inquiry into Literature is a Canadian series that develops the concept that studying literature is primarily learning to ask questions. By focusing on the development of questioning techniques used in evaluating and interpreting literature the series presents strategies for dealing with challenging works.

Each anthology contains selected passages as well as completed works representing the major literary genres. The suggested activities involve students in writing, talking, viewing and listening, resulting from or leading toward indepth reading.

Teachers' guides are an important component of this anthology. They provide essential background information to the teacher on the use of *Inquiry into Literature*, as well as teaching strategies.

Title: *Responding to Reading*, Level A, Student's Edition, Grade 7 (1981)
Responding to Reading, Level B, Student's Edition, Grade 8 (1983)
Responding to Reading, Level C, Student's Edition, Grade 9 (1981)

Author: Ireland

Publisher: Addison-Wesley Publishers Limited

Annotation:

This series provides an integrated approach to teaching language arts. Each student text is a thematically organized anthology of literature with accompanying activities and questions for each selection. The questions and activities allow for the incorporation of listening, viewing and speaking, along with the reading and writing.

The teachers' editions provide useful background information, teaching suggestions and extension ideas.

Title: *Starting Points in Language*, Revised
Starting Points in Language, Revised D, Grade 7 (1980)
Starting Points in Language, Revised E, Grade 8 (1980)
Starting Points in Language, F, Grade 9 (1983)

Author: Moore (Gen. Ed.)

Publisher: Ginn and Company

Annotation:

The series is a language arts program that develops the skills of speaking, listening, writing and viewing. A thematic organization permits an integrated approach to instruction.

The student text includes a handbook section. Teachers' guides and student workbooks are also available.

Starting Points in Language is linked with *Starting Points in Reading* to provide an integrated approach to the language arts.

The teachers' guides for Level F for both the reading and the language texts have been combined in one volume.

Title: *Starting Points in Reading*, Revised D, Grade 7 (1981)
Starting Points in Reading, Revised E, Grade 8 (1981)
Starting Points in Reading, F, Grade 9 (1983)

Author: Moore (Gen. Ed.)

Publisher: Ginn and Company

Annotation:

This series is a program of reading instruction for students in Grades 7 to 9. The reading selections, representing Canadian and international material, include both traditional and contemporary writing. A variety of material – such as short stories, extracts from novels and newspaper articles – is included, as well as selections from literature, art, music, social studies, mathematics and science.

Students are taught prereading and purposeful reading strategies and helped to develop personal responses to the selections in the form of extension activities into other areas of the language arts.

Starting Points in Reading is linked with *Starting Points in Language* to provide an integrated approach to the language arts.

The teachers' guides for Level F for both the reading and the language texts have been combined in one volume.

RECOMMENDED LEARNING RESOURCES

Recommended Learning Resources are those learning resources approved by Alberta Education because they complement basic learning resources by making an important contribution to the attainment of one or more of the major goals of courses outlined in the provincial programs of studies.

Bridges 1 Teacher's Guide
(1985) Prentice-Hall Canada Inc.

Bridges 2 Teacher's Guide
(1985) Prentice-Hall Canada Inc.

Bridges 3 Teacher's Guide
(1986) Prentice-Hall Canada Inc.

Contexts Teacher's Resource Book One
(1982) Nelson Canada

Contexts Teacher's Resource Book Two
(1983) Nelson Canada

Contexts Teacher's Resource Book Three
(1985) Nelson Canada

Inquiry into Literature, Book 1,
Teacher's Guide (Revised) (1984)
Collier Macmillan Canada, Inc.

Inquiry into Literature, Book 2,
Teacher's Guide (Revised) (1984)
Collier Macmillan Canada, Inc.

Inquiry into Literature, Book 3,
Teacher's Guide (Revised) (1984)
Collier Macmillan Canada, Inc.

Responding to Reading, Level A
Teacher's Edition (1981)
Addison-Wesley Publishers Limited

Responding to Reading, Level B
Teacher's Edition (1982)
Addison-Wesley Publishers Limited

Responding to Reading, Level C
Teacher's Edition (1983)
Addison-Wesley Publishers Limited

Starting Points in Language
Teacher's Guide, Revised D (1980)
Ginn and Company

Starting Points in Language
Teacher's Guide, Revised E (1980)
Ginn and Company

Starting Points in Reading
Teacher's Guide, Revised D (1981)
Ginn and Company

Starting Points in Reading
Teacher's Guide, Revised E (1981)
Ginn and Company

Starting Points in Language,
Starting Points in Reading
Teacher's Guide, F (1983)
Ginn and Company

SUPPLEMENTARY LEARNING RESOURCES

Supplementary Learning Resources are those learning resources approved by Alberta Education because they support courses outlined in the provincial programs of studies by enriching or reinforcing the learning experience.

Note: Since the Curriculum Branch cannot, at this time, call for a review of new learning resources to support the program, teachers are encouraged to use a wide range of support learning resources to achieve the program's objectives, including appropriate selections from existing school stock.

COMPUTER COURSEWARE

Recommended

Bank Street Writer
Grades 7-9

Milliken Word Processor – APPLE
Grades 7-9

Supplementary

Cut and Paste
Grades 7-9

How to Identify the Main Idea
Grades 7-9

The Newsroom
Grades 7-9

Quill
Grades 7-9

Spell It!
Grades 7-9

Superkey
Grades 7-9

Word Attack!
Grades 7-9

Writing Activities and Language Skill Builders
(Activity Files for *Bank Street Writer*)
Grades 7-9

Writing Skills Bank
(Activity Files for *Bank Street Writer*)
Grades 7-9

*MECC Writer**
Grades 7-9
*Available from ACCESS Network. For more information contact the Media Resource Centre, 295 Midpark Way, Calgary, Alberta, T2X 2A8, (403) 256-1100 or 1-800-352-8293.

NOVELS

Novels for junior high school use will be selected and field tested during the 1987-88 school year. Following this, an approved novels listing will be prepared and made available to schools.

ALBERTA HERITAGE LEARNING RESOURCES

The Western Canadian Literature for Youth series contains ten volumes of selected literary works relating to Western Canada. In 1980, a class set of each anthology was distributed to every junior and senior high school in Alberta. Teachers' guides were included with the anthologies which were collated according to the interest level and reading ability of junior high students. However, teachers of senior high students will, likewise, find in them a rich source of supplementary material.

A Sense of Place
Ford, Theresa M. (ed.)
Alberta Education, 1979

> *A Sense of Place* examines the effect families, friends, traditions and physical surroundings have in molding the unique individual that characterizes every human being.

Road to Yesterday
Ford, Theresa M. (ed.)
Alberta Education, 1979

> *Road to Yesterday* takes a reminiscent look at the voyageurs, pioneers, prospectors, immigrants and policemen who opened up and settled the West.

Tales: Tall and True
Ford, Theresa M. (ed.)
Alberta Education, 1979

> *Tales: Tall and True*, as the title implies, recounts stories of both fact and fiction, including a treasury of Indian and Inuit legends which form an important segment of the literary heritage of Western Canada.

In Jeopardy
Ford, Theresa M. (ed.)
Alberta Education, 1979

In Jeopardy tells of the danger to which people are subject, from their environment, from the forces of nature, from other people, and from themselves.

Panorama
Ford, Theresa M. (ed.)
Alberta Education, 1979

Panorama focuses on the landscapes, seascapes and mountainscapes of the West and the diverse ways in which people have coped with them.

Diversions
Ford, Theresa M. (ed.)
Alberta Education, 1979

Diversions presents a variety of selections which depict the various ways Western Canadians have enjoyed, and are still enjoying, fun, relaxation and entertainment, from box socials to hockey games.

Western Profiles
Ford, Theresa M. (ed.)
Alberta Education, 1979

Western Profiles is a collage of stories about some of the fascinating people who made, or are still making, their homes in Western Canada.

Transitions
Ford, Theresa M. (ed.)
Alberta Education, 1979

Transitions recognizes that everything within and around mankind is in a constant state of change. It highlights the transitions that have occurred in the West – and in Westerners.

Western Moods
Ford, Theresa M. (ed.)
Alberta Education, 1979

Western Moods takes a literary look at the various moods to which people are subject. Some of these are humourous, national, reverent, poetic, introspective, fanciful.

Who Owns the Earth?
Ford, Theresa M. (ed.)
Alberta Education, 1979

Who Owns the Earth? examines man's role in the conservation of the environment, including plant and animal life.

Subject and Titles Index to Western Canadian Literature for Youth Anthologies
Langley, Jim
Calgary Board of Education, 1983

The subject and titles index was compiled in an effort to provide easier and more immediate access to the provincial government's *Western Canadian Literature for Youth* anthologies. Each title of a short story and poem in the ten volumes of the series has been indexed under at least one subject heading; the majority having three, or even more, possible subject references.

OTHER ALBERTA EDUCATION SUPPORT DOCUMENTS

The following documents are available from the Learning Resources Distributing Centre (LRDC), 12360 - 142 Street, Edmonton, Alberta, T5L 4X9 OR Central Support Services (CSS), 8th Floor, Devonian Building, 11160 Jasper Avenue, Edmonton, Alberta, T5K 0L2.

Integration in Secondary Language Arts
Prest & Hancock, Edmonton
Alberta Education, 1985 (LRDC)

Viewing in Secondary Language Arts
Esdale & Robinson, Edmonton
Alberta Education, 1982 (LRDC)

Promoting Tolerance, Understanding and Respect for Diversity: A Monograph for Educators
Craig, Edmonton
Alberta Education, 1985 (LRDC)

Reading 10 Senior High School Curriculum Guide
Edmonton
Alberta Education, 1987 (CSS)

Focus On Learning: An Integrated Program Model for Alberta School Libraries
Edmonton
Alberta Education, 1985 (CSS)

Students' Thinking
Developmental Framework Cognitive Domain
Pace, Edmonton
Alberta Education, 1987 (LRDC)

PROFESSIONAL RESOURCES FOR TEACHERS OF ENGLISH LANGUAGE ARTS

ACKNOWLEDGEMENT

Alberta Education wishes to give particular thanks to the executive and membership of the English Language Arts Council of the Alberta Teachers' Association for sharing so freely their expertise and experience in developing the following bibliography.

NOTE: The titles of the learning resources identified were provided through the courtesy of the English Language Arts Council of the Alberta Teachers' Association. None of these titles have been evaluated by Alberta Education and their listing is not to be construed as an explicit or implicit departmental approval for use. These titles are provided as a service only to assist local jurisdictions to identify potentially useful learning resources. The responsibility to evaluate these resources prior to selection rests with the local jurisdiction.

INTRODUCTION

This bibliography of professional resources was prepared by the English Language Arts Council executive to assist council members in personal professional development.

To the left of each item in the attached bibliography is a number indicating the intended audience of the book. Some books have been described as general professional resources for teachers at all grade levels. Others have been identified by division. The meaning of each number is shown in the following legend:

Audience	Number
General	0
K-3	1
4-6	2
7-9	3
10-12	4

0 Applebee, Arthur N. *The Child's Concept of Story.* Chicago: University of Chicago Press, 1978.

In the context of the uses of language and the structure of children's stories, the book explores the development of story making by children, children's responses to stories, and implications for teachers in the teaching of literature and the language arts.

3-4 Azeveda, Judy et al. *Understanding Modern Media.* Toronto: Doubleday, 1978.

A student text (with activities and readings arranged under the headings communication, the mass media, newspapers, magazines, radio, television, motion pictures, and media and the marketplace) providing material and ideas for teaching viewing.

0 Barnes, Douglas. *From Communication to Curriculum.* Harmondsworth: Penguin Books, 1976.

An examination of the role of exploratory language in learning across the curriculum. The book challenges the traditional transmission view of learning and teaching and presents a strong argument for the value of small-group learning in the classroom, especially the place of personal and conversational interaction between teacher and student. Relatively unstructured conversations in the process of schooling are shown to enable the student to take responsibility for his or her own learning.

0 Beach, Richard. *Writing About Ourselves and Others.* Urbana, Illinois: National Council of Teachers of English, and ERIC, 1977.

This booklet shows how personal writing contributes to the understanding of self and to the development of writing skills. Beach outlines classroom activities for guiding students in four areas: observing and portraying behaviours characteristic of self; choosing specific topics which best portray self; researching topics; and writing preliminary and final drafts.

2-3 Benton, Michael, and Geoff Fox. *Responding to Literature 9 - 14.* Don Mills: Oxford University Press, 1985.

A complete look at literature in the middle grades including its importance in the language arts program. The book includes examples of activities that enable children to respond expressively to literature and gives samples of students' responses to specific works of literature.

3-4 Berger, Allen, and H. Alan Robinson. *Secondary School Reading.* Urbana, Illinois: ERIC, 1984.

A collection of essays that assists teachers in making sense of current research in reading. It argues for integrative instruction in reading through focusing on specific topics, including response to literature and evaluating reading performances.

3/4 Bergman, Floyd L. *The English Teacher's Activities Handbook: An Idea Book for Middle and Secondary Schools*. Boston: Allyn and Bacon, Inc., 1976.

Thousands of ideas for the classroom in the areas of composition, grammar/language, literature, reading, and room management. Many of these ideas would enliven an academic course. Teachers of less able students who are looking for teaching ideas should also find this book useful.

3/4 Bleich, David. *Readings and Feelings: An Introduction to Subjective Criticism*. Urbana, Illinois: National Council of Teachers of English, 1975.

Bleich's book enlarges the study of literature to include the subjective bases and purposes for reading and coming to literary judgments. The book explores feelings, emotional response in relation to literary works, the relationship of intellectual judgment to emotional response, and the interest of others in one's own response and interpretations. To exemplify the technique, the book includes student responses to specific works, Bleich's discussion of these responses, and useful suggestions for introducing subjective criticism.

0 Book, Cassandra, and Kathleen Gavin. *Instruction in and About Small Group Discussion*. Urbana, Illinois: ERIC, 1975.

This booklet is designed to help teachers assist students in observing and analyzing group processes and in becoming effective group participants. A number of classroom exercises are described that permit students to explore the ways in which groups solve problems and make decisions.

0 Booth, David, and Charles Lundy. *Improvisation: Learning Through Drama*. Don Mills: Academic Press, 1985.

Improvisation as a way of knowing has potential in both reading and writing instruction. Useful background about improvisation is offered.

0 Booth, David, and Charles Lundy. *Interpretation: Working with Scripts*. Don Mills: Academic Press, 1983.

This book offers practical suggestions on working with scripts in the language arts program.

0 Britton, James. *Language and Learning*. Miami: University of Miami Press, 1979.

Britton deals with man's symbolizing nature and with language development, language functions, audience and language, and language and thought. He develops insights about language acquisition and the instructional implications. He discusses the nature of speaking, drama, reading, and writing.

3/4 Britton, James; Burgess, Tony; Martin, Nancy; McLeod, Alex; and Harold, Rosen. *The Development of Writing Abilities (11 - 18).* London: Macmillan Education, 1975.

This book reports on a research project based at the University of London Institute of Education, which developed classifications for identifying both the function served by a piece of writing and the audience to which the writing is addressed. The project examines the processes by which the writing of children aged 11 to 18 becomes differentiated into kinds of discourse appropriate to different purposes. The researchers discuss stages of the writing process and procedures, results, and implications of the study.

3/4 Camp, Gerald. *A Success Curriculum for Remedial Writers.* Berkeley, Ca.: The National Writing Project, 1982.

This monograph includes a series of assignments structured to encourage successful writing by students normally experiencing difficulty writing.

0 Chorny, Merron, ed. *Teacher as Learner.* Calgary: Language in the Classroom Project, 1985.

This collection of essays from the 1983 "Teacher as Learner/Teacher as Researcher" conference in Calgary presents the thoughts of leaders in language arts about several current issues including the role of the language arts teacher and the development of writing ability. Authors include James Squire, Nancy Martin, Tony Burgess, and Miles Meyer.

0 Cooper, Charles, and Lee Odell, eds. *Evaluating Writing: Describing, Measuring, Judging.* Urbana, Illinois: National Council of Teachers of English, 1977.

The contributors of the essays compiled here provide a comprehensive summary of information on evaluating writing.

0 Cooper, Charles R., and Lee Odell, eds. *Research on Composing: Points of Departure.* Urbana, Illinois: National Council of Teachers of English, 1978.

The researchers and teachers of writing represented here — such as James Britton, Richard Young, Janet Emig, Donald Murray, and Phillip Lopate — stress the need to examine our existing assumptions, to frame previously unaskable questions, and to conduct basic research into the writing process itself. Their individual approaches vary widely and include testing theories of invention, defining psychological and physiological processes involved in composing, determining the nature of inspiration and revision, and interviewing young children and studying their responses to writing instruction.

3/4 Coynik, David. *Real to Reel*, Revised Edition. Toronto: Book Society, 1976.

The book deals with film as a form of communication with its own language. Devices such as editing, lighting, sound, and plot are analyzed and illustrated. The history of the documentary is traced.

0 Devine, Thomas G. *Listening Skills Schoolwide.* Urbana, Illinois: National Council of Teachers of English, 1982.

This monograph guides the teaching of accurate, purposeful, and critical listening across the curriculum.

0 Diederich, Paul B. *Measuring Growth in English.* Urbana, Illinois: National Council of Teachers of English, 1974.

Diederich shares a lifetime of experience and research in testing. He shows how to increase the reliability of essay grades, how to measure growth in writing ability, how to reduce the time and anxiety involved in measurement, and how to use results in ways that improve relations between students and teachers.

0 Dixon, John. *Growth Through English.* Oxford: Oxford University Press, 1975.

Discusses language and personal growth, mastery of language, processes in language learning, class activities, knowledge versus operational use of language, continuity in educational programs, examinations, and teacher education. The book provides a philosophy of an integrated language approach.

0 Donaldson, Margaret. *Children's Minds.* London: Fontana, 1978.

Donaldson argues that educators often underestimate the rational powers of children. Her book supports the idea that meaningful contexts for learning should be a hallmark of school programs.

3.4 Esdale, Barbara K. *Viewing in Secondary Language Arts.* Alberta Education, 1981.

This monograph details the relationships between the Alberta language arts program and viewing, providing ideas on how to teach viewing from Grades 7 to 12.

0 Fagan, William T.; Cooper, Charles R.; and Julie M. Jenson. *Measures for Research and Evaluation in the English Language Arts.* Urbana, Ill: ERIC and National Council of Teachers of English, 1975.

This publication makes available descriptions and summaries of more than 100 unpublished instruments for research and evaluation, with potential for further use. The instruments, collected through a search of the ERIC system and a canvass of educators, are divided into seven areas: language development, listening, literature, reading, standard English as a second language or dialect, teacher competency, and writing. The measures are indexed by author, category, and age range.

3 4 Foster, Harold M. *The New Literacy: The Language of Film and Television*. Urbana, Illinois: National Council of Teachers of English, 1979.

Because film and TV are influential forces in students' lives, visual literacy is now a basic skill. Foster defines visual literacy as an understanding of how the structural devices basic to all films — composition, lighting and colour, movement, editing, sound and rhythm — influence the viewers' responses. His discussion includes an analysis of the documentary film *High School*. Foster provides suggestions for integrating film study into the high school curriculum, gathering effective teaching materials, and developing classroom activities.

0 Freedman, Aviva, and Ian Pringle. *Reinventing the Rhetorical Tradition*. Conway, Ark.: University of Arkansas Press, for Canadian Council of Teachers of English, 1980.

A collection of papers presented at the May 1979 Canadian Council of Teachers of English Conference in Ottawa dealing with the relationship of the rhetorical theories currently advocated within the profession to the rhetorical traditions that they are superceding. Includes essays by Merron Chorny, Janet Emig, James Britton, Donald Murray, and others.

3 4 Galvin, Kathleen, and Cassandra Book. *Person to Person: An Introduction to Speech Communication*. Skokie: National Textbook Company, 1979.

A speech program for students, which moves from informed personal language to formal speeches. Communication in groups is featured.

1 2 3 Graves, Donald. *Writing: Teachers and Children at Work*. Toronto: Heinemann, 1983.

This process-centred approach to children as authors includes many samples of writing, a procedure for organizing a writing program, a method for teaching skills within the process, and means of evaluating. Teachers' questions and Graves' answers to them have been provided.

0 Grugeon, Elizabeth, and Peter Walden. *Literature and Learning*. London: Ward Locke, 1978.

A collection of essays under the headings "Becoming a Reader", "Experience to Literature", "Talking About Poetry", and "Reading and Response" offers readable material on philosophy and methodology of instruction in reading and literature. The transcripts and discussion of small-group response to literature may be particularly useful to Alberta language arts teachers.

3 4 Guerin, Wilfred L. et al. *A Handbook of Critical Approaches to Literature*. Second Edition. New York: Harper and Row, 1979.

This book offers a useful framework for criticizing literature. The first four chapters present different critical approaches — traditional, formalistic, psychological, and mythological. Eleven other approaches are also surveyed.

3/4 Gutteridge, Don. *Brave Season*. London, Ontario: University of Western Ontario, 1986.

This practical book balances current theory with planning suggestions for the secondary language arts curriculum.

2/3 Healy, Mary K. *Using Student Response Groups in the Classroom*. Berkeley, Ca.: Bay Area Writing Project, 1980.

This book guides the teacher through small group methodology appropriate at all stages of the writing process.

0 Hillocks, George. *Research on Written Composition: New Directions for Teaching*. Urbana, Illinois: ERIC Clearinghouse on Reading and Communication Skills and the National Council of Teachers of English, 1986.

A reference book on research findings (1963 and 1982) related to writing instruction. Empirical evidence on the major issues in teaching writing is summarized.

0 Hillocks, George. *Observing and Writing*. Urbana, Illinois: National Council of Teachers of English and ERIC, 1975.

Hillocks contends that lack of specificity, a common problem in student writing, can be surmounted by involving students in the process of observing, drawing inferences from their observations, and developing the sense of audience and critical awareness that comes with reading, listening to, and commenting on each other's writing. He describes 15 activities designed to increase students' powers as observers and recorders of sensory experience.

3/4 Judy, Steven. *Explorations in the Teaching of English*. New York: Harper and Rowe, 1981.

A thorough background to language arts issues, planning strategies, strands, and evaluation.

0 Koch, Carl, and James M. Brazil. *Strategies for Teaching the Composing Process*. Urbana, Illinois: National Council of Teachers of English, 1978.

The authors present a resource book of practical, student-centred, and easily implemented group strategies for teaching the composition process. The book is divided into four sections of strategies: "The Comfort Zone" helps students overcome their fear of writing; "Prewriting" helps students generate topics for writing; "The Writing Stage" teaches students how to form and structure their ideas; and "The Post-Writing Stage" helps students edit and proofread their writing. Specific instructions and variations are given for each strategy. Supplementary material (e.g., forms and sample papers) that may be used or adapted in employing the strategies is also included. Two appendices suggest ways of constructively evaluating student writing.

2/3/4 Kirby, Dan, and Tom Liner. *Inside Out: Developmental Strategies for Teaching Writing.* Boynton/Cook, 1981.

A helpful book for teachers deciding how to work with journals, how to include imaginative writing as well as writing about literature, and how to respond to student writing. Especially interesting are sections on what good writing is and on what to grade.

0 Lundsteen, Sara W. *Listening: Its Impact at All Levels on Reading and Other Language Arts.* Revised Edition. Urbana Illinois: ERIC Clearinghouse on Reading and Communication Skills, 1979.

"The intention of this book is to build bridges between the study of listening in several disciplines and the needs of the classroom teacher" (p. ix). The book contains information on listening as it relates to the other language arts, the process of proficient listening, a taxonomy of listening skills, information on methods of evaluating listening, teaching/learning materials, and an extensive annotated bibliography.

0 Martin, Nancy et al. *Writing and Learning Across the Curriculum.* London: Ward Lock, 1976.

A thorough discussion of audience and function in writing is presented by Martin's team. Furthermore, the book deals with learning theory and the movement from talking to writing. It offers several suggestions about related teaching methodology.

3/4 Moffett, James. *Active Voice: A Writing Program Across the Curriculum.* Montclair, N.J.: Boynton/Cook, 1981.

Specific writing assignments have been developed to encourage writing in a variety of forms; assignments are linked to reading that students can be engaged in concurrently. This is a sourcebook, not an inflexibly sequenced program.

0 Moffett, James, and B.J. Wagner. *Student-Centred Language Arts and Reading, K-13: A Handbook for Teachers.* Third Edition. Boston: Houghton Mifflin Canada Ltd., 1983.

The book's title conveys its contents. A comprehensive overview of integrated language arts is accompanied by methodology for writers' workshops, small groups, literary activities, and so on. Congruent evaluative procedures are also explained.

3/4 Murray, Donald M. *A Writer Teaches Writing.* Second Edition. Boston: Houghton Mifflin Canada Ltd., 1985.

Elaborated here is Murray's view of teaching writing from a workshop atmosphere, to conferences, to writing and teaching problems. This master writer and teacher shares his approach to developing the craft of writing by being responsive to students.

0 Nystrand, Martin, ed. *Language as a Way of Knowing*. Toronto: Ontario Institute for Studies in Education, 1977.

This series of essays explores the connection of language and thought through the concept of language as a unique and powerful strategy for knowing in its own right. The implications for the classroom are discussed, and new questions are raised. The value and power of language are the heart of this book.

0 Protherough, R. *Encouraging Writing*. London: Methuen, 1983.

The book introduces some of the issues that teachers need to address before planning and organizing a writing program: basic assumptions about writing; teachers' expectations; tensions for the English teacher; specific suggestions for planning; getting started; the composing process; responding to writing.

3-4 Prest, P., and M. Hancock. *Integration in Secondary Language Arts*. Alberta Education, 1985.

This practical monograph provides an overview of the integrated approach to language arts learning in secondary school and then suggests planning strategies. Sample units and appropriate learning activities are also included.

0 Pringle, Ian, and Aviva Freedman. *Teaching Writing Learning*. Ottawa: Canadian Council of Teachers of English, 1981.

The essays are "translations" of workshops presented at the Canadian Council of Teachers of English in Ottawa in May of 1979, organized into three sections: "Strategies for Teaching Writing"; "Assessing Writing: Monitoring, Responding, and Evaluating"; and "Writing and Occasions for Learning". The essays show "the profound interdependence of the researcher, the theorist, the practitioner". This book is a practical source of classroom activities for teachers of K to university language arts.

0 Purves, Alan et al. *Common Sense and the Testing of English*. Urbana, Illinois: National Council of Teachers of English, 1975.

Standardized tests have long been used to evaluate everything from individual student progress to entire educational programs. The misuse and misinterpretation of test results have become widespread problems for teachers, parents and, especially, students. This booklet describes the different types of tests commonly given, discusses their limitations, and suggests ways to make these limitations known. It lists criteria for selecting standardized tests in English and for interpreting and using test results. Includes a "Citizen's Edition" (3 pp.), which can be reproduced and distributed to administrators and parents.

0 Purves, Alan C., with Victoria Rippere. *Elements of Writing About a Literary Work: A Study of Response to Literature.* Urbana, Illinois: National Council of Teachers of English, 1968.

This research report identifies four categories of response - engagement, perception, interpretation, and evaluation - and gives many sub-categories within each. The conclusions are useful; the classifications are unwieldy for classroom use but significant in detailing the breadth of response to literature.

0 Rosenblatt, Louise M. *Literature as Exploration.* Third Edition. New York: Noble and Noble, 1976 (available from the National Council of Teachers of English).

This revision of an influential work on the personal experience of literature and the interaction of book and reader includes many suggestions for relating analytical approaches to more affective matters. Rosenblatt describes social concepts that influence the study of literature and what students bring to reading works of literature.

0 Rosenblatt, Louise M. *The Reader, The Text, The Poem: The Transactional Theory of the Literary Work.* Illinois: Southern Illinois University, 1978, 196 pp. (available from the National Council of Teachers of English).

Rosenblatt shows the active role of the reader in shaping an interpretation of literary texts.

0 Scardamalia Marlene; Bereiter, Carl; and Bryant Fillion. *Writing for Results: A Sourcebook of Consequential Composing Activities.* Toronto: Ontario Institute for Studies in Education, 1981.

This is a teacher's source book of sixty writing activities intended to develop the thinking strategies that lead to good writing. Tasks are classified under eight concerns: coping with various kinds of writing (genres), planning, topic development, language, style, coherence, evaluation, and revision.

0 Schools Council Publications. *From Information to Understanding.* London: Ward Lock, 1976.

The pamphlet presents probing commentary on the importance of language use in the learning process. Teachers who desire background in expressive or exploratory language would profit from reading this booklet.

0 Smith, E.B.; Goodman, K.S.; and R. Meredith. *Language and Thinking in School.* New York: Holt, Rinehart and Winston, 1976.

Explores the relationships of language, thought processes, and education, with direct implications for teaching language arts.

0 Smith, Frank. *Reading Without Nonsense.* New York: Teachers College Press, 1978.

Offers insight into the reading act and is therefore useful in guiding approaches to instruction in reading.

0 Smith, Frank. *Writing and the Writer*. Toronto: Holt, Rinehart and Winston, 1982.

The book examines the processes involved in writing and offers useful suggestions on the teaching of writing.

0 Smith, Frank. *Essays into Literacy*. London: Heinemann Educational Books, 1983.

Smith's essays offer useful guidance for methodology in language arts. "Twelve Easy Ways to Make Reading Difficult" and "Demonstrations, Engagement, and Sensitivity" have become classics of professional literature.

3/4 Spann, Sylvia, and Mary Beth Culp, eds. *Thematic Units in Teaching English and the Humanities*. Urbana, Illinois: National Council of Teachers of English, 1975.

Practical plans to involve students in thematic units. Each unit includes general objectives, notes on evaluation, materials needed, daily lessons, related activities, and bibliography.

4 Spann, Sylvia, and Mary Beth Culp, eds. *Thematic Units in Teaching English and the Humanities*. First Supplement. Urbana, Illinois: National Council of Teachers of English, 1977.

Five units are presented: "The New Journalism and the Student Voice"; "Is Anyone Out There?" (Science Fiction); "Male Female in Literature and the Media"; "The Exodus Theme in Black American Literature"; and "Teaching About Divorce".

4 Spann, Sylvia, and Mary Beth Culp, eds. *Thematic Units in Teaching English and the Humanities*. Second Supplement. Urbana, Illinois: National Council of Teachers of English, 1980.

These thematic units focus on communication skills. From these themes, plans for teaching writing, listening, persuasion, and reasoning are developed in units called "School Days", "Teaching Logic", "Nostalgia and the Interview", "Futurism", "Framework and Composition", "Advertising Comes to School", "Politics in America", and "Voices for Justice".

4 Spann, Sylvia, and Mary Beth Culp, eds. *Thematic Units in Teaching English and the Humanities*. Third Supplement. Urbana, Illinois: National Council of Teachers of English, 1980.

The thematic units presented here are "Progressions: Encouragement and Success for the Reluctant Student and Anxious Teacher"; "Nature: A Rediscovery"; "Rediscovering Themes in Fairy Tales"; "Sleuth + Proof = Truth: A Formula for Mystery"; "Tradition and Change: based on Fiddler on the Roof"; "Celebrating Life"; "The Jewish Experience in American Literature".

0 Squire, James R. *The Teaching of English*. Chicago: University of Chicago Press, 1977.

The collection of essays presents prominent language arts specialists who address current topics in the field. Authors include Britton, Moffett, Glathorn, Purves, and Emig. The essays deal with language functions, essential competencies, non-print media, values study, changing curricula, writing process, reading, learning environment, evaluation, teacher education, and future trends in language arts.

3/4 Stanford, Gene, ed. *Classroom Practices in Teaching English, 1978-79: Activating the Passive Student*. Urbana, Illinois: National Council of Teachers of English, 1978.

The writers offer specific techniques that "involve the students in doing English, not just absorbing it". Twenty-seven articles detail methods that have worked: creating task-oriented small groups, structuring role playing and dramatic activities, devising games that combine high motivation with effective skill building, and many more. Articles are grouped in four sections: "Reading", "Composing", "Poetry", and "Research".

3/4 Stanford, Gene, ed. *Classroom Practices in the Teaching of English, 1979-80: How to Handle the Paper Load*. Urbana, Illinois: National Council of Teachers of English, 1979.

At a time of overloaded classes and renewed public concern about writing skills, the 27 authors of this collection offer practical help for teachers deciding how they want to mark their students' works.

3/4 Steck, Ernest, and Sharon A. Ratcliffe. *Working in Groups*. Skokie: National Textbook Company, 1977.

The book offers guidance about leading and participating in small groups. Information is provided about communication in groups, group tasks, group structure and process, interpersonal variables, group procedures, leadership, and preparing for group work.

3/4 Tate, Gary, and Edward P.J. Corbett. *The Writing Teacher's Sourcebook*. New York: Oxford, 1981.

This compilation of brief articles and extracts offers worthwhile background for writing teachers.

0 Torbe, Mike, and Peter Medway. *The Climate for Learning*. London: Ward Lock Education, 1981.

This book stresses characteristics of effective language learning in schools. Specific examples of classroom activities and a general discussion of principles are combined in this easy-to-read book.

0 Vygotsky, L.S. *Thought and Language*. Cambridge, Mass: MIT Press, 1962.

This classic book explores the relationship and development of language and thought. It forms the basis of much current research and teaching in the language arts.

0 Vygotsky, Lev. *Mind in Society*. Cambridge, Mass: Harvard University Press, 1978.

The author explores the link between language and thought, discusses the importance of social interaction in the development of each, and introduces ideas about the role of play in language development.

0 Weaver, Constance. *Grammar for Teachers*. Urbana, Illinois: National Council of Teachers of English, 1979.

This book summarizes research on the teaching of grammar and its negligible effect on thinking and writing. It offers useful background on grammar and reading and on grammar and writing.

3/4 White, Marian E., ed. *High Interest--Easy Reading: For Junior and Senior High School Students*. Urbana, Illinois: National Council of Teachers of English, 1979.

The editor gives 432 concise annotations of books for adolescents designed to help reluctant readers find books that interest them and get them reading. Subject categories focus on interests with special meaning for teenagers: "Love and Friendship", "Families", "Cars and Cycles", "Problems and Young People", "Sports", "Growing Up", "Adventure", "Science Fiction", and more.

1/2/3 Wilkinson, Andrew et al. *Assessing Language Development*. Don Mills, Ontario: Oxford University Press, 1980.

The authors identify developmental features in composition and offer advice about assessing development in writing.

0 Wilkinson, Andrew et al. *The Quality of Listening*. London: Macmillan, 1974.

Wilkinson's text offers a brief but thorough background into communication theory and language. His focus is on reception of spoken language. Advocating an integrated approach to skills development in listening, Wilkinson presents a comprehensive approach to the development and testing of listening ability.

APPENDICES

Appendix 1

ACTIVITIES CHART

ACTIVITIES

WRITING

VIEWING

SPEAKING

THEME

LISTENING

READING

PLANNING CHART

Focus	Initiating Activity for the Unit	Culminating Activity for the Unit

ACTIVITIES	MATERIALS	PURPOSE •Concepts •Objectives •Skills	STRANDS					EVALUATION
			R	W	S	L	V	

Appendix 2

Appendix 3

GROUP DISCUSSION CHECKLIST FOR SELF-EVALUATION

It is important for students to monitor their own speaking competencies. The following checklist can be used to assist in this self-evaluation. Teachers should adapt the checklist to suit their needs.

Take a few minutes to reflect honestly on your contribution to your group. Put a check next to those statements that are true of you in today's discussion, and fill in the other appropriate places.

1. ______ I came to the group discussion prepared with some ideas to share.
2. ______ I listened thoughtfully and actively in my group.
3. ______ I can recall other group members' ideas. One idea I had was: ____________ ______________________________
4. ______ I was open-minded in listening to others.
5. ______ I asked other group members questions about their ideas.
6. ______ I expressed my ideas clearly.
7. ______ I contributed some ideas to the discussion. One idea I contributed was: ______________________________ ______________________________
8. ______ I supported my opinions with specific reasons.
9. ______ I kept my remarks on the topic.
10. ______ I encouraged other group members to give their ideas.
11. ______ Our group made sure we understood what we were to do before we proceeded.
12. ______ Our group got to work right away.

Here is something I learned from today's discussion:

____

____

Topic of the discussion: ______________________________

Our task was: ______________________________

We fulfilled our task well ____________ satisfactorily ____________

unsatisfactorily ____________ not at all ____________

____

Name

____

GROUP DISCUSSION
OBSERVATION QUESTIONNAIRE

Another form to be filled out by members of a discussion group to evaluate how well the group functioned is given below. It is a model and should be adapted to suit the needs of different situations.

1. How did your group organize to do the job? Was there a leader? If so, how was the leader chosen? If not, how did the group operate?

2. How was participation distributed among the members of the group?

3. Was the group more concerned with completing the task or with getting the full contribution from each member?

4. Did the tension level of the group change during the meeting? If so, how and why?

5. Was everyone "in" the discussion, or were some left out? If so, who and why?

6. Which members influenced the group most and how did they do it?

7. How would you rate your own influence in the discussion? (1 for "most influential", 2 for "second most", etc.) Explain.

8. To what degree did you feel free to express your own values and beliefs?

9. Do you feel fully committed to the decisions reached?

10. If the discussion continued, would you modify your behaviour? How?

Appendix 5

ANALYTICAL EVALUATION

Analytic scales direct the reader's attention to specific features of the writing and suggest relative point values for each feature. The grade is arrived at by summing scores on the various subsections. Such a scoring tool is more specific than impression marking because the rating guide defines and illustrates criteria for both writers and raters alike. Such guides, explained to students, demystify the final grade and highlight strengths and weaknesses in writing. The guide also directs that certain surface features (handwriting, spelling, punctuation) do not overwhelm the rating (Kirby and Liner, *Inside Out*).

SAMPLE ANALYTIC PROFILE

Content

- main idea or focus
- main idea expressed in a topic sentence*
- adequate support for main idea
- appropriate details
- concrete details

Organization

- introductory matter
- orderly development from ideas to ideas
- sense of conclusion

Word Choice

- vivid and specific words

Sentence Structure

- correct sentence structure
- varied sentence structure

Mechanics

- correct capitalization
- correct punctuation
- correct spelling
- correct paragraphing

Usage

- correct agreement and reference

4	3	2	1

*where appropriate

DESCRIPTIVE REMARK SCALE: LOOKING (VIEWING)

The descriptive remarks can serve as a guide in evaluating student communication. The various aspects of an assignment or other sample of communication can be rated on the scale – from 1 to 5. In some cases the teacher may prefer simply to comment on the communication, using the descriptive remarks as a basis, but adapting them to suit the situation and the students' level of understanding. The teacher may also simplify the remarks to guide students in their work and aid them in peer-to-peer evaluation.

	1	2	3	4	5
A.	Are you beginning to be aware that what you see in videos, films, television, magazines, and newspapers influences your thoughts and feelings? Do you notice visual messages not only for content but also for effect?		You are aware of visual messages and are developing an ability to examine and analyze the content and the impact of what you see.		You can analyze and evaluate visual messages – videos, slides, photographs, advertisements, films, television, and graphics.
	1	2	3	4	5
B.	Are you noticing the visual aspects of the text you are reading so that you can use these cues to help interpret the print?		You are becoming aware of how visual surroundings affect the comprehension of what you are reading. Can you take into account the format and the illustrations that accompany the print?		You are able to use format, illustrations, and other visual cues as aids to reading.
	1	2	3	4	5
C.	Can you begin to observe your surroundings closely and to notice details that will bring strength to your own communication?		Your own communication is beginning to benefit from your practise of observation skills.		You have developed your observation skills and make use of them in your own communication.
	1	2	3	4	5
D.	You are beginning to be able to interpret different visual messages. Can you explore the visual modes of others in making your own statements?		You can create your own interpretations of the visual statements of others, using different visual modes.		You can recreate and reinterpret various visual forms to indicate comprehension and to make personal statements.
	1	2	3	4	5
E.	Can you help others in knowing what to view and in understanding what they see? Are you learning to view visual messages critically?		You are learning to review visual materials to assist others in selecting and in understanding videos, films, ads, television, and so on.		You can evaluate visual materials critically for the benefit of yourself and others.

To obtain a percentage, total your rating numbers, then multiply by 4.
Example: 3 + 4 + 3 + 3 + 5 x 4 = 72%

Appendix 7

DESCRIPTIVE REMARK SCALE: ORAL INTERPRETATION

The following checklist is a model of what could be used to evaluate oral interpretations of literature. Adapt it to suit your needs. Better yet, make your own. The descriptive remarks can serve as a guide in evaluating student communication. The various aspects of an assignment or other sample of communication can be rated on the scale – from 1 to 5. In some cases the teacher may prefer simply to comment on the communication, using the descriptive remarks as a basis, but adapting them to suit the situation and the students' level of understanding. The teacher may also simplify the remarks to guide students in their work and aid them in peer-to-peer evaluation.

	1	2	3	4	5
A.	You have some difficulty when reading a selection orally. It is important that you understand the print well before you attempt to interpret it aloud. Always rehearse your reading privately or with a helpful friend before sharing it with others. Try reading a short script with a friend several times until you feel secure.		You are learning to read orally. You must keep exploring your skills or interpretation - using appropriate expression as well as an effective voice.		You can read a selection orally, using appropriate expression, enunciation, intonation, gesture, facial expression, timing, and dialect. You can take part in the oral reading of a script, reader's theatre selection, or choral dramatization.
	1	2	3	4	5
B.	You have begun to role play and to understand how to improvise using your own words. You need to learn to stay "in-role" throughout the drama and to build belief in what you and your fellow group members are creating.		You are learning to role play in dramatic situations. You can sustain a role over a period of time, and you are working toward a belief in who you are when role playing.		You role play well with other members of your group. You build a role you can believe in and you remain "in-role" throughout the drama.
	1	2	3	4	5
C.	You often have trouble listening to what group members are saying in a drama lesson. You have many ideas, but you must also learn to use the ideas of others in order to build drama that is exciting and meaningful to the entire group.		You are growing in your ability to listen to the members of your group in drama. You are becoming aware that you must use what others have to say as well as your own ideas.		You listen to and respond to the ideas of others within the drama lesson. You keep the drama flowing by being aware of what others are saying and doing. You take into account what you hear, and you build upon it.
	1	2	3	4	5
D.	You should try to understand that taking on a role means trying to get "inside the skin" of the character you are portraying. By believing in your role, you can help build the drama.		You are learning to improvise from a situation, to exchange roles, and to try out different viewpoints.		You can improvise on a given topic, contribute and listen in role, and help focus and deepen the drama.
	1	2	3	4	5
E.	You need to understand that the words in a script are only the beginning of the drama. In order to make those words real, you need to understand the situation and the characters. By role playing and improvising, you can learn to interpret a script well.		You are able to create a character based on a script but using your own words. Keep putting yourself into the drama so that you see "inside the script", dramatizing the ideas and feelings that the playwright intended.		You can use the words of a script as the basis for your own language improvisation. You can maintain a character as described by the playwright, while using your own words.

To obtain a percentage, total your rating numbers; then multiply by 4.
Example: 3 + 4 + 3 + 5 x 4 = 72%

DESCRIPTIVE REMARK SCALE: LISTENING AND SPEAKING

A descriptive remark scale is provided below as a model. It combines listening and talking. It might provide enough assistance for teachers to construct their own instruments. Once again, experimentation is essential. The descriptive remarks can serve as a guide in evaluating student communication. The various aspects of an assignment or other sample of communication can be rated on the scale – from 1 to 5. In some cases the teacher may prefer...simply to comment...on the communication, using the descriptive remarks as a basis, but adapting them to suit the situation and the students' level of understanding. The teacher may also simplify the remarks to guide students in their work and aid them in peer-to-peer evaluation.

	1	2	3	4	5
A.	You must practise speaking and listening in a focused way so that you develop your speaking and listening skills. It is important that you learn to speak with confidence and clarity.		You are learning to present your ideas and feelings easily and clearly. As you practise speaking in groups, you will develop your speaking and listening abilities even more.		You articulate ideas, thoughts, and feelings with confidence and clarity.
	1	2	3	4	5
B.	You must become aware of what communication means. You have to have something to say, and you have to learn that the situation you are in will affect what the listener hears. You must try to understand all the aspects of trying to communicate to someone.		You are learning to understand the process of communication, and how the speaker and the listener must relate to each other. You must still become aware of how you are presenting your ideas and the effect on the listener.		You can analyze the elements of communication and understand the interrelationship between the speaker and the listener, the content of the communication, and the medium being used.
	1	2	3	4	5
C.	You ask questions when you are in conversation or when you are listening to a speaker, but you must learn to relate your questions more closely to what is being discussed. It is important that you listen carefully so that your questions will help promote the discussion.		You are learning to ask effective questions that show you are listening to the speaker. Always phrase your questions so that you encourage the speaker to answer you.		You ask suitable and effective questions that demonstrate you have listened carefully.
	1	2	3	4	5
D.	You have some difficulty participating in informal speaking situations. It will help if you listen to the other group members speak, and then respond to what you have heard. Then you should listen again until you want to agree, disagree, or ask for clarification.		You join in group discussion without too much difficulty. You are beginning to contribute your own ideas and opinions during discussions and, as you practise, you will become an effective member of a discussion group.		You participate easily and freely in informal speaking situations. You listen carefully and interact when necessary. You contribute ideas and opinions in group discussion, both as a speaker and as an active listener.
	1	2	3	4	5
E.	It is important that you understand that people have different viewpoints about what is being discussed. You do not have to change your opinions, but you must learn to listen carefully to the ideas of others, so that you can either add to your own knowledge or try to persuade others to change.		You are learning to accept the different viewpoints that people have. It is also important to be aware of when people are trying to change your opinion using persuasive techniques.		You understand and appreciate the different viewpoints of your listeners, so that you can help them to understand your ideas, values, and feelings. You can paraphrase the words of others, and use them to try to change someone else's mind.

To obtain a percentage, total your rating numbers; then multiply by 4.
Example: 3 + 4 + 3 + 5 x 4 = 72%

Appendix 9

DESCRIPTIVE MARKING SCALE – GRADE 9

	Objective	Scale
1.	Introduction	4 – Introduction commands attention 3 – Introduction satisfactory 2 – Introduction unsatisfactory 1 – Insufficient evidence
2.	Conclusion	4 – Conclusion commands attention 3 – Conclusion satisfactory 2 – Conclusion unsatisfactory 1 – Insufficient evidence
3.	Focus on topic	4 – Ideas relate to topic 3 – Fluctuation but focus is on topic 2 – Deviates from topic 1 – Insufficient evidence
4.	Topic development	4 – Originality of ideas creates impact 3 – Ideas ordinary and functional 2 – Insufficient number of ideas 1 – Insufficient evidence
5.	Organization	4 – Well-organized and coherent paragraph-topic clearly identified 3 – Usually conveys ideas smoothly 2 – Coherence weak 1 – Insufficient evidence
6.	Word choice	4 – Word choice correct and impressive 3 – Word choice ordinary but functional 2 – Word choice restricted 1 – Insufficient evidence
7.	Usage	4 – Usage attracts little or no attention 3 – Few errors which do not detract from impact 2 – Errors detract from readability and impression 1 – Insufficient evidence
8.	Sentence structure	4 – Sentences are complete and well-constructed 3 – Sentences are complete but awkward (2 or more errors) 2 – Sentences are incomplete or run on (2 or more errors) 1 – Insufficient evidence

9.	Variety in sentence patterns	4 – Good variety of sentence structure 3 – Some variety in sentence structure 2 – Errors detract from readability and impression 1 – Insufficient evidence
10.	Punctuation and capitalization	4 – Punctuation and capitalization attract no attention 3 – Errors do not detract from impact 2 – Errors detract from readability and impression 1 – Insufficient evidence
11.	Spelling	4 – Spelling attracts no attention 3 – Errors do not detract from impact 2 – Errors detract from readability and impression 1 – Insufficient evidence

Appendix 10

PRIMARY TRAIT ANALYSIS

TOPIC

HEADLINE: SMOKING TO BE OUTLAWED IN ALL PUBLIC PLACES

Write a letter to the editor of your local newspaper presenting your position (positive or negative) on smoking in public places. Your aim is to **persuade** readers to your point of view.

Primary Trait. Demonstrates ability in writing to persuade an audience. Most papers use reason to persuade an audience:

1. No attempt to persuade: some "1" papers state an opinion but offer no support or development. Other "1" papers list underdeveloped details without presenting a point of view. Some "1" papers present no evidence of a consistent position. These papers will probably be brief.
2. Some attempt to persuade: these papers present a position and some evidence. They state whether the position is positive or negative (probably using one elaborated reason OR two moderately developed reasons OR three mentions). Some papers may lack coherence; some may be sketchy or skeletal.
3. Incomplete attempt to persuade: papers state a position and develop it. Some "3" papers will be logically developed (inductively, deductively, etc.); some will use a more creative approach. These papers may contain at least one elaborated reason plus two mentioned reasons OR three moderately developed reasons.
4. Consistent and systematic attempt to persuade: these papers have all the elements of "3" papers. They present the material in a systematic structure using more sophisticated language. They contain sufficiently elaborated reasons OR another well-developed method.

Source: Edmonton Public School.

HOLISTIC MARKING SCALE

7. EXCEPTIONAL

A. content: ideas, organization and development command attention and respect.
B. an impressive style evident from word choice, usage and sentence structure.
C. mechanical skill accurate and effective in relation to purpose.
D. accurate spelling.

6. SUPERIOR

A. content: most ideas are significant; well organized and developed.
B. sentence structure and word choice clear and effective; accurate usage.
C. mechanical skills relatively error free in relation to purpose.
D. relatively free from spelling errors.

5. COMPETENT

A. content: several significant ideas; minor problems in organization and development.
B. minor problems in word choice, and/or usage and/or sentence structure.
C. few mechanical errors.
D. few spelling errors.

4. MARGINAL

A. content: a few relevant ideas; some evidence of organization but with deficiencies in development.
B. problems with word choice and/or usage and/or sentence structure.
C. frequent mechanical errors.
D. frequent spelling errors.

3. UNSATISFACTORY

A. content: insufficient number of ideas; disorganized, inadequate development.
B. many flaws in word choice and/or sentence structure.
C. many distracting mechanical errors.
D. numerous, distracting spelling errors.

2. MAJOR DEFECTS

A. content: lacking in ideas, organization, and/or development.
B. serious deficiencies in word choice and/or usage and/or sentence structure.
C. extensive mechanical errors.
D. extensive spelling errors.

1. INSUFFICIENT DATA and/or OFF TOPIC

(Developed by Program Evaluation and Language Arts Team, Calgary Board of Education)

PEER RESPONSE: CHARACTER SKETCH

Peer response works best if there is some structure to the activity. An example is given below. Notice that it is used for peer response to a character sketch. Notice, too, that the writer controls the peer response session.

I. Before reading, writer identifies:

1. What is the one main impression that I have tried to get across in my description?
2. What part do I like best about this description?
3. What part gave me the most trouble?

II. Writer reads his description orally.

III. After reading, writer asks:

1. What is the BEST thing that this writing does?
2. Does the first paragraph properly identify the main character of this description? How might the first paragraph be improved?
3. Is there something that could be made more clear?
4. Is there something that is repeated too often?
5. Identify one place in the description where there should have been more detailed information.
6. Is there some idea, or something else that is not really needed?
7. Identify one idea that doesn't really make sense.
8. Identify one word that is poorly used, and suggest a better word.
9. Which one paragraph is the best written in the whole paper?
10. Suggest a possible order of paragraphs which might improve the flow of ideas.
11. Is there something in this writing that does not do what it should do?
12. What else can I do to make this a more accurate, more complete or more effective personality description?

Sometimes these questions are not necessary. The students can manage well without them. The questions need only be used when students cannot think of questions or comments on their own.

Another type of structure provides the reader with a peer response sheet or a questionnaire. An example of this type of structure is given in Appendix 13. It is intended that teachers will use the example as a model only and develop their own response sheets to share with their colleagues.

Appendix 13

PEER RESPONSE SHEET

Author's name ______________________

Editor's name ______________________ Date ______________________

Read your partner's writing carefully, and fill in the following information. Ignore spelling and mechanical problems just for now.

1. The introductory paragraph states the main idea
   - _ clearly
   - _ not clearly
   - _ not at all

   It makes me want to read
   - _ the whole paper
   - _ a bit more, maybe
   - _ no more at all

   I would like your introduction even better if you ______________________

   ____

   ____

2. Two things that I would like your paper to tell me MORE about are

   i. ____

   ____

   ii. ____

   ____

3. The most IMPORTANT point your paper made is written in the box below:

   I know this is the most important point because ______________________

   ____

4. Your best example of paragraph-to-paragraph transition was ______________________________

____

One place where your paragraph transition could be improved would be in paragraph #________.
You could possibly write ____

____

____

5. Your example of parallel structure which I thought was effective was the one in paragraph #____.
I thought this was effective because ____

____

____

One example of parallel structure that could be improved is in paragraph #__________________.
You might try writing ____

____

____

6. On the back of this page, I will tell you which part of your paper I enjoyed reading the most, and why I enjoyed reading it.

7. Your conclusion
_ finishes the paper very well
_ is passable
_ isn't really a conclusion

8. Another TITLE you might consider using is ______________________________

____

Appendix 14

SHORT SPEECH FEEDBACK FORM

Name: Topic:

Item	1	2	3	4	Comments
Clear purpose					
Examples Direct support Clear explanation					
Eye contact					
Gestures					
Body position					

Evaluator

Grade

Key:
1 = Needs a lot of work.
2 = Doing well some of the time.
3 = Doing well most of the time.
4 = Excellent job – keep it up.

(Bock and Bock), 1981, p. 38.

Appendix 15

FEEDBACK FORM

ASSESSMENT SCALE: DISCUSSION AND PRESENTATION SKILLS

SCALE: 1 (low) to 6 (high)
X equals no participation or not enough evidence

Preparation and Discussion		Comments
1. Preparation for discussion (prior reading, research)	X 1 2 3 4 5 6	
2. Contributions to group learning (quantity, effort, ease of interaction)	X 1 2 3 4 5 6	
3. Contributions to group learning (quality, depth)	X 1 2 3 4 5 6	
4. Ability to persuade, defend positions, etc.	X 1 2 3 4 5 6	
5. Reciprocity (listening - talking)	X 1 2 3 4 5 6	
6. Listening for meaning (focus, concentration, attention span, comprehension)	X 1 2 3 4 5 6	
7. Appropriateness of voice delivery (volume, clarity, speed, gesture, etc.)	X 1 2 3 4 5 6	
8. Appropriateness of language (diction, sentence structure, usage)	X 1 2 3 4 5 6	

COMMENTS:

____
Overall assessment (individual)